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PART I.—ORGAN AND ORGANIST.

CHAPTER II.



THE greater part of the next day Winfred was occupied in writing reviews of some new music which the morning's mail had brought him, for a prominent musical journal; Mrs. Haskell was busy in her library, and Lilian, after a long walk in the woods with Rove, who had become her devoted follower, settled down with her book. In the evening as they were gathered together in the music room Lilian stood by the organ, and when Winfred finished playing, asked him:

"How is it that the keys on one manual rise and fall seemingly of themselves while you are playing on another?"

"You see, draw stops called couplers connect two manuals, so that while one is played upon, the keys of another manual rise and fall in conjunction with the keys played upon; pedal keys also can be coupled with the manuals. Then there is also a mechanical contrivance by which these pedals above the pedal keys effect the moving of draw stops in groups, these are called compositions."

"How is the wind supplied to this organ?"

"It is pumped in by a water motor."

"I see that there are five octaves in each manual."

"Yes, and there are thirty-two keys for the pedals. They extend from C below the bass staff to violin G."

"That means G on the second line of the treble staff, does it not?"

"Yes, that is it. The compass is extended in each direction by the stops."

"I have not yet exhausted all I want to ask," laughed Lilian. "Why was the name 'swell organ' given to one of the organs?"

"Why, because the volume of tone can be graded—that is, gradually diminished and increased. The swell organ pipes are placed in a box having on one or more sides sliding shutters which are controlled by the knee lever; they open and close gradually; the tone is muffled when the shutters are closed, and it becomes louder by degrees as they are opened. Some time soon, if you would like to go, I will take you to an organ factory, where you can see the different parts and hear pipes tested."

"Oh, I should be so pleased to go!" Lilian answered.

"Well, you might read, if you like, essays on the history and construction of the organ by Hopkins and Rimbault, which you will find in my bookcase, and then your visit will have an added interest."

"Yes indeed," said Lilian, "I will begin it this very evening, and the most scientific account would have no terrors for me after all the clear explanations that you have given me, and reading about it will fix it more firmly in my memory. I take great interest in mechanics and the construction of things. I always had a great desire as a child to pick things to pieces; my cousin Page Perley had a perfect passion for such things; when he was only four years old his mother brought him on a visit to our house, and on the journey they were several days on the steam cars; as the train made long stops at way stations, they would walk up and down. One day Page suddenly disappeared from my aunt's side, and she had an anxious hunt for him, and where do you suppose they found the little rogue at last? He was under the engine lying on his back and gazing up at the engine. He was taken out pretty suddenly by the train men, and when my aunt asked him what possessed him to go there, he exclaimed, 'I wanted to see what was inside of the engine to make it go.'"

"His curiosity might have cost him very dear," said Mrs. Haskell. "I remember the child very well; his mother brought him to see me during that visit. He was the most interesting little fellow I ever saw; vivacious and

impetuous, with such pretty little ways, and looks constantly changing; he fairly fascinated, and I wanted to watch him every moment; sometimes he had an intense look, and sometimes a dreamy look would change and fairly glow with an expression which was really angelic."

"He was a handsome child, with bright colored curls," said Winfred, "he interested me very much. I remember his having a music box which someone had given him, and he was fairly possessed to get at the inside of it, and as his desire knew no bounds, it seemed impossible to restrain him whenever he heard it played. I tried the experiment of some explanations of its workings, and he showed such intelligence and asked such bright questions that I at length opened it and took it apart for his benefit, and he was very clever about it."

"It was always hard to deny him anything," said Lilian, "his manner of coaxing was so bewitching and his voice so sweet and musical. I thought him full of music when I visited my aunt with mama once. I was ten and Page was seven then. He was always stealing away by himself and playing on the piano, making sweet chords whose progression had meaning, I thought; sometimes he seemed to be struggling to work out something that evidently had been filling his mind. The others took no notice, but I always followed him closely, and once I spoke of his playing as remarkable for such a little fellow, but his mother replied: 'Oh, the child is only drumming,' so I said no more, and I have not heard that he was studying music, but I shall expect him to accomplish something in music when he is a man."

"It will be a great pity if he does not commence earnest study at an early age; if he possesses musical gifts he needs to have his faculties systematically developed from the earliest years in order that he may have complete command over them when he reaches maturity."

"You must have had the advantage of fine instruction," said Lilian with a tone of conviction.

"Yes, I studied the piano with William Mason, the organ with George Morgan, and theory with John P. Morgan, studying with these masters for years and working hard from morning till night and sometimes through half the night."

"How grand, and what patience! Page's mother is musical and would naturally teach him the rudiments of music," Lilian said.

That night Winfred dreamed of an ideal existence of the artist—happy in the absorbed pursuit of his art, with a sympathetic and appreciative companion by his side completing the fullness of the life of his soul in the realm of music. Lilian heard in dreams elevated and inspiring thoughts, read aloud in rich tones, sweetly modulated; and Mrs. Haskell saw in dreams her son no longer leading a lonely life, but blessed by a sweet companionship, that was to him his second self; when waking she said to herself, "It may be so, Lilian is but a child now." Thus are minds and hearts that are in sympathy attuned.

One morning Winfred, who was to go as usual to the adjacent bustling commercial city on business, paced restlessly up and down the piazza, furtively watching Lilian with eyelids half drooping over his eyes as she raced like an airy sprite up and down the garden paths with Rove, looking very picturesque in her broad brimmed sun hat; the time approached for leaving, yet he could not overcome his reluctance to go. At length he threw away his cigar in impatience, and with sudden resolution he sought Lilian down the garden path with quickened steps, and asked her to accompany him to town, saying, "As I have so little to attend to this time, it will be a good opportunity to pay that visit to the organ factory, if you would like to go," scattering the gravel about with the toe of his boot, as Lilian raised her large eyes, sparkling from her romp, and looked into his.

"Oh, yes, I should be so pleased to go," she said, and turning they proceeded toward the house, when Rove, who had been watching the proceedings with evident concern, began to whine piteously; Lilian caressed him, saying, "Oh, poor Rove, you will lose your companion this morning."

"And I shall gain one," said Winfred, looking at her affectionately.

They had a pleasant trip across the bay, whose blue waters sparkled in the sunlight; Lilian, invigorated by the fresh, salt breeze looked over the rail of the little steamer, her face all aglow, her hair tossed about by the wind at its own sweet will; Winfred pointed out the objects of interest, the fort, breakwater, lighthouses, government stations and so forth, on the numerous picturesque islands, which gave the harbor such variety and enchanting beauty. Lilian drank in all the animation and beauty of the scene, enjoying the sail to the utmost. On reaching town they walked through the principal streets, noting the objects of interest and visiting the principal library. Winfred left Lilian in the reading room, while he transacted his business among the publishing houses and banks in as short a time as possible.

On reaching the organ factory they went first into the office, examining the drawings and specifications for every part of the organ; then they proceeded through the building, where a large organ of more than 3,000 pipes was being set up to be tested. The work was nearly completed, and they

walked through the passage between the groups of pipes; they went into the rooms where the work on the pipes was done; there found all sizes of pipes, from the largest, 32 feet in length to the shortest, three-quarters of an inch in length.

Winfred called Lilian's attention to a cone-shaped portion of a pipe, which he told her was the "foot" of the pipe; he pointed out the straight edge at its top, which he said was the "under lip;" and the "upper lip," which, like the under lip, had a portion of the metal pressed a little inward. "The top of the foot you see," he said, "is partially closed by a metal plate, which we call a langward, as a portion is cut away it leaves a straight edge parallel to the under lip, thus forming an aperture opposite to the upper lip; another aperture is formed between the lip and the bottom of the pipe; these two apertures form the embouchure or 'mouth' of the pipe. As the wind passes from the wind chest through the foot and its narrow aperture, it impinges against the sharp edge of the upper lip and the puff of wind produced is echoed by the pipe. The length, or 'body,' of the pipe is measured from the upper lip. These pipes are flue pipes."

As they passed on they examined reed pipes and Winfred called attention to the mouthpiece, consisting of a brass plate with a reed or tongue, one end of which was fastened to the plate. Winfred explained that the wind was driven against the free end of the reed, causing it to oscillate freely in and out of the aperture, producing discontinuous puffs of air at equal intervals; the tone thus produced being reinforced by the resonance or echo of the air column within the pipe.

Their attention was called to a machine for rolling metal into plates and an apparatus for mixing lead and tin. Going into another room they saw wooden pipes in process of construction; they looked like long rectangular boxes; their mouth was formed like metal pipes, and they had wooden covers with handles fitted into the top—"stoppers," Winfred said they were called. In another room the "voicing" was done by means of a huge bellows and a wind chest above; the pipes to be tested were placed in the holes in the top of the wind chest, and the air under pressure was communicated to the mouths of the pipes by means of a keyboard in front of the wind chest. If the pipes failed to respond, or only wheezed, the "voicer" filed little notches on the lower edge of the mouth at the bottom of the pipe, in order "to direct the wind," as Winfred explained, "to impinge in a straight course against the upper lip of the mouth of the pipe;" then the tone rang out full and clear when the proper key was struck. After the pipes were tested they were tuned.

Lilian was shown a strip of metal at the top of a pipe near the first opening which marked the upper limit of the vibrating air column; this strip was turned down; the pitch of the pipe was regulated by rolling further down or back. In a reed Lilian was shown how the tuning was done by the means of a crooked wire pressed against the reed to receive the tuning tool, which raised or depressed it, thus raising or depressing the pitch. Lilian was also shown the method of tuning wooden pipes by raising or lowering stoppers and wedges. As they were leaving the voicing and tuning department, Winfred said:

"Well, now you have seen all the parts of the organ that 'speak,' or, as I prefer to call it, that 'sing,' and before we examine the moving part, or action, which causes the pipes to respond so quickly to the performer's touch upon the keys, we must have some lunch; there is a restaurant near, come, let us go at once."

At the restaurant Winfred tried to persuade Lilian to partake of everything mentioned on the bill of fare, but she insisted on confining her order to fried oysters and ice cream, while as a compromise Winfred obliged her to share his chicken salad, and graciously accepted some of her oysters in return. Seeing how concentrated her interest had been in everything that she had seen, Winfred, fearing that she was tired, although she would not listen to the accusation, diverted her mind by relating some amusing incidents of his student days, which kept her laughing until a pleasant half hour had passed; on leaving the restaurant, just as Lilian was congratulating herself on her escape from his importunings to have every dainty obtainable, Winfred purchased a fancy box of rich bonbons, and Lilian was obliged to smother her chagrin.

Arriving at the factory, they first looked at the huge bellows which supply the wind through tubes or wind trunks to the wind chest; then Winfred showed her the soundboard, a broad, shallow box which is placed above the wind chest; he pointed out the grooves or channels through which the wind passes from the wind chest, and the valves with springs, called pallets, which open or close the communication of the wind from the wind chest, through the grooves of the soundboard. "These pallets," he said, "are connected with the keys by means of trackers and rollers. You see there are as many pallets in the wind chest as grooves on the soundboard, serving as so many partial wind chests to each key; for as a key is depressed the pallet opens the groove, making a free passage for the wind, and as a key rises the pallet closes the groove, cutting off the passage of wind. Now we will see how the wind is communicated to the pipes. You see on top of the soundboard are placed the under and upper boards; they are

placed over the grooves and have holes bored over each key. In the perforations of the upper board the feet of the pipes are placed; the perforations of the under board correspond, and between these two boards are placed the movable wooden strips, called sliders, which have perforations corresponding to those in both boards. Now levers and trunnels connect the sliders with the draw stops, so that by drawing out a draw stop the slider is drawn backward till its holes exactly coincide with those of the pipes and the under board, giving free passage for the wind to the pipes. When a draw stop is pushed in the slider moves forward until the unperforated portion intervenes between the perforations of both boards, closing the passage to the pipes. There are as many sliders as stops. And now (looking at his watch) we have only just time to catch the boat."

On the way home Lillian could talk of nothing else but the wonderful construction of that most noble instrument, and at length, when on board the steamer, she said to Winfred:

"I still have so much wonderment about the organ that I would like to ask you some more questions after we get home if it will not exhaust your patience to give me so many explanations, after helping me to so much already."

"Ask as many questions as you like," said Winfred, who sat sideways on the bench next to Lillian, with one arm on the rail, looking more upon the "vision of loveliness" beside him than upon the beauties of nature, which were just then enhanced by the softness of the twilight hour; "I will do my best to give clear answers," with a genial smile.

"How kind you are!" said Lillian, gratefully; "I have been so accustomed to getting a great deal of information in that way; sometimes I plied poor papa with questions the livelong day, and his patience and his painstaking answers have encouraged the habit. Books generally give but meagre suggestions, which tantalizingly set one to wondering and puzzling more than ever."

"That is true, but as a rule the want of interest in serious matters, on the part of the public, makes the task of writing instructively a very ungrateful one, so that to popularise a subject rather than to make it exhaustive is necessary in order to gain for it any attention from the general reader."

"It always vexed papa to have anyone trifle, or rest satisfied with a slight knowledge of any subject; he said once, 'When you have sufficient interest to inquire into a subject, do it the justice of a thorough investigation, and by concentrating upon a few worthy subjects you will be repaid by a broader conception of all subjects.'"

"You have had the best of guides in your father, and his influence must be life long."

On reaching home they found supper in readiness, and Lillian, as soon as all were served, exclaimed enthusiastically, "Oh auntie, I have spent such a delightful day! I saw an organ put together and men putting felt linings on wind trunks and rolling zinc plates; and wind chests which looked like dry goods boxes, and all the separate parts, and I know how they are set in motion; I could tell you all about it," pausing simply for the want of breath.

"I should like to hear it, my dear," said Mrs. Haskell, smiling at her enthusiasm.

"Well, you see, when you wish to play you draw out a draw stop, and it draws back a slider to give free passage from the soundboard to a series of pipes; then—let me think—oh yes, then you press the keys and they open the pallets under the grooves of the soundboard, and that admits the wind from the wind chest through the grooves into the soundboard and into the pipes." Looking toward Winfred with nervous anxiety to be confirmed in her statement, she said, speaking rapidly, "Isn't that the way—tell me quick!" with excited impatience for his assurance that she had made no mistake."

Winfred, who sympathized with her emotional state, had no inclination to laugh, and hastened to calmly reply: "Yes, that is the general principle of the action."

After supper Winfred said: "Lillian, I am all ready for that formidable array of questions that you promised me."

"First," said Lillian smiling, "I should like to know the meaning of the term diapason; it is used in so many ways, and it seems also to be the name of a stop."

"The word is from the Greek words dia, meaning through, and pason, meaning all; it is said to have been first used by the Greeks to designate the interval of the octave. The old time builders used the term to denote their rule or scale for determining the dimensions of pipes; the original organ pipes, which extend through the scale or entire compass, naturally received the name stop diapason, and as the foundation of the organ it was also sometimes called principal stop. The diapasons are of two kinds, stopped and open. Pipes which produce the same tone are made twice as long when open at both ends as when stopped at one end; consequently when open and stopped pipes are of the same length, the tone produced by the stopped pipe will be an octave lower than the tone produced by the open pipe."

"I do not quite understand that."

"It is because the vibrating column of air is twice as long in the stopped pipe. The open pipe as respects

pitch is in effect two stopped pipes united; you see, the dividing line is in the centre, for since both ends are open in the open pipe, the vibrating column of air is divided at its centre into halves, which will vibrate at the same rate with the stopped pipe one-half as long. Therefore the measurement of the vibrating column of air in the open pipe is taken from the upper lip to the open end, and in the stopped pipe from the upper lip to the stopper and back, giving a twice traversed length. The pitch of all pipes depends almost entirely upon the length of the pipe, and the measurement always refers to the open pipe as a standard; the 8 foot pipe, producing C written on the second line below the bass staff, is the standard of measurement, whether produced by an open pipe 8 feet long or a stopped pipe 4 feet long."

"That is one of the questions that I wanted to ask; I could not understand what was meant by naming tones by measurement in feet. Is the 16 foot tone the lowest tone produced?"

"Very large organs have the thirty-two foot tone. The pipe producing the highest tone is three-quarters of an inch in length."

"What is the reason for using both stopped and open pipes?"

"There are several reasons; stopped pipes take up less room and there is a difference in tone quality, as the harmonics differ in the open and stopped pipes."

"How interesting, and what an instructive and pleasant day I have had!" Lillian said, as the good nights were exchanged.

One Thursday Winfred told Lillian that he was to give an organ recital at the church. "I have made a practice for several years," he said, "of giving an hour's concert Thursday afternoons. It gives all those who desire it the opportunity to listen to organ music, classical and modern. Lately I have given a good deal of French music."

"What a grand idea!" Lillian replied; "I promise myself the pleasure of a regular attendance. I have never heard much organ music, and I enjoy it so much."

On arriving at the church at the appointed hour Lillian found about fifty assembled, and so scattered about the large church that they seemed very few, and each could feel an enjoyment undisturbed by any distractions from the other's presence; the rich colored, softly tempered light from the stained glass windows, together with the flood of rich harmonies that swelled from the organ, filled the church like an enchantment, thrilling Lillian's every sense with delight, while she seemed to exist only in the spirit, oblivious to all material things. The program which was printed and distributed was as follows:

Organ concerto No. 5, by Handel; adagio C minor, symphony in C, by Schumann; march in C, by Merkel; organ sonata, A minor, by Lemmens; Theme and variations, A flat, by L. Tulele; concert fantasia, A flat, by De La Tombelle.

As the final tones died away Lillian was rudely brought back to earth in a state of bewilderment, as with a rustling and slight commotion the audience dispersed. As Winfred and Lillian walked home together little was said, as both were absorbed, filled with thoughts and feelings it would be difficult to put into words. At the supper table Mrs. Haskell asked Lillian how she had enjoyed the music.

"Oh, auntie!" Lillian exclaimed, "I feel as if I had been in another world, and I am not yet reconciled to the change. I have a sense of loss that I cannot quite account for, while echoes of that new realm fill my mind and senses and tantalize me. I remember a passage of Adelaide Proctor's, where she says:

"The hopes that lost in some far distance seem,
May be the truer life and this the dream."

Winfred added: "Music is the sunshine of our lives."

(To be continued.)

Miss Ella Russell.

WHEN the eyes of the musical world are turned on Covent Garden it is refreshing to write about an artist who came unheralded, in one of the notable seasons of that famous opera house and made a most successful début. For reasons previously explained in these columns Miss Ella Russell has not been singing in opera for the past two years, but has now arranged for special performances with the Carl Rosa Opera Company for their next season, opening in Dublin the last of August.

No soprano for years, and very few ever, have met with the immediate and lasting success that has been awarded Miss Russell by an appreciative public. Operatic managements, both here and on the Continent, have always found in Miss Ella Russell a great attraction and a decided acquisition to their list of sopranos. Several numbers of THE MUSICAL COURIER could be filled with the magnificent encomiums that have been given her in connection with her appearances, both at Covent Garden and in the principal capitals of Europe, and the time is not far off when Americans will have an opportunity of hearing this prima donna. Not only does Miss Ella Russell's grand voice appeal to the people, but her stage presence is rarely equalled and certainly not excelled. She has the reputation of being the best dressed woman on the concert platform, and it is worthily earned.

Those who enjoy music better when the eye is delighted

with the beauty of the singer, as well as the ear with the beauty of the voice, must be perfectly satisfied when they have an opportunity of hearing Miss Ella Russell. Quoted below are some of the press notices gained at her début. Before giving these, it should be mentioned that Miss Russell will in a few days sing for the National Eisteddfod, which meets in Wales the last two days of this month and the first two of next. She is the prima donna and will sing before an audience of 30,000 people. A full report will be found in the pages of THE MUSICAL COURIER.

Last night, when Verdi's *Rigoletto* was given, Londoners were introduced to an excellent artist, Miss Ella Russell. Miss Ella Russell is American by birth, but on the completion of her musical education she remained in the Eastern world, attracting considerable notice. Her voice is a soprano of delicate quality, and perfectly in tune, with an extensive compass. The lightness with which she took the E in alt at the end of *Caro nome* and the ease with which she reached the upper D flat in the quartet *Un si di ben* gave token of reserve forces which, sooner or later, must come into play. Nothing could have been more cordial than the reception given to Miss Russell, and no higher promise has been shown by any débutante of late.—*Standard*.

Miss Ella Russell, the new impersonator of *Gilda*, is physically well fitted for her work. Endowed with an expressive face and graceful figure, personal charm aids the effect of singing, which in the present state of vocal art may be regarded as uncommon. The young lady's voice is of sympathetic quality, moderate power and extensive compass. She has evidently been well taught, her method being legitimate and her executive faculty fully equal to any demand made upon it by Verdi's music. Moreover, the new comer sings with considerable taste and feeling. She had not been long on the stage last night before the audience accurately took her measure and received her into favor. Her rendering of *Caro nome* gave occasion for a conclusive demonstration. There could be no further question of superior merit, and as the opera went on brought more and more confirmation of the fact.—*Daily Telegraph*.

Miss Ella Russell, who took the part of *Gilda*, is endowed with the phenomenally high soprano voice which seems to be the peculiar birthright of American singers. It is produced with singular ease, and rises up to the high E in a pure and natural manner. Her *Caro nome* created quite a sensation, and in the quartet her voice again told admirably, and there is every chance of Miss Russell gaining a prominent place in popular favor. Her acting is graceful and appropriate.—*The Times*.

Miss Ella Russell sustained the character of *Gilda*, which has been associated with so many great prima donnas that its assumption by a new comer is always an arduous undertaking. The débutante achieved a decided success. She possesses a pure soprano voice of agreeable quality, with a command of the extreme high notes of the register, together with great refinement of style and good intonation. Their merit were displayed in a duet with *Rigoletto* and that with the *Duke* in the first act; in *Gilda's* aria, and especially in the great scene with *Rigoletto* in the *Duke's* palace, in which Miss Russell displayed genuine dramatic feeling.—*Daily News*.

A brilliant and genuine success was last night achieved by Miss Ella Russell in the rôle of *Lucia di Lammermoor*. Her début last week as *Gilda* had awakened highly favorable impressions, though in that character she had little chance of manifesting dramatic power, and none of showing her skill in the execution of florid music. As *Gilda* she elicited unusually warm applause from an audience that in the first instance received her with chilling coldness. As *Lucia* she met with a reception more worthy of her position in operatic art, and subsequently elicited such tributes of enthusiastic admiration as are seldom bestowed by English audiences. Both as vocalist and actress she triumphed. Her polished vocalization, the freshness and purity of her well cultivated voice, the facility of her bravura singing, the ease with which she executed passages extending to E flat in alt, the excellence of her shake, the equality of tone throughout her extended compass; these and other technical merits attracted the admiration of connoisseurs. We have had no operatic débutante with us to be compared with her for years past, if we except Mme. Sembrich, whom, as an actress, Miss Russell greatly excels. She seems to be a born actress, and in the last act invested the scene of *Lucia's* delirium with novel interest by the spontaneity and dramatic force of her acting. To give special details of her successes would necessitate an enumeration of everything she sang; it must suffice to say that she last night established her right to be placed in the foremost rank of operatic light sopranos, and will henceforth be regarded as a powerful attraction by lovers of polished art.—*The Globe*.

Miss Russell's progress is watched with increasing interest, as she has slipped at once into the rank of great sopranos. She is now installed side by side with Patti, Albani and Nilsson. Miss Russell has at last essayed *Marguerite in Faust*; this of late years has become the test rôle, and considering all that is required one can understand why it is so. *Marguerite* must have histrionic capacity of the highest order, a fresh and lovely voice, finished vocalization and a fascinating face and form; while each *Marguerite* must be quite original, for a copy at once places the artist in the rear rank. Miss Russell's rendering of *Marguerite* may claim to be a new one in every respect. In respect to form and face her *Marguerite* is all our fancy could desire, while her acting is singularly natural. In her portrayal of grief and despair, in her passionate love and dying madness, she is free from all stage precedent, while her singing of itself has all the great qualities for which Miss Russell is now renowned, namely, sweetness, faultless tone and perfect execution of the most florid passages.—*Court Circular*.

Seppilli a Stern Conductor.—Armando Seppilli, the youngest of Sir Augustus Harris' three conductors for the grand opera this season—his first in London—is a strikingly handsome man, as well as a man of much nerve. In London he is said to be one of the strictest of leaders, with an almost rigid loyalty to his composer and a stern disciplinarian at rehearsal. At the performance, like all conductors, he is more or less the slave of the singer. "The sight of Seppilli," says a London newspaper writer, in giving a sketch of the conductor, "during a performance when some singer surprises him with a forbidden puntatura or an unexpected and often tasteless vocal innovation, is a sight indeed. He gets 'stony,' looks hard at the transgressor, his beat assumes at once a metronomical rigidity, and the culprit is taken through the rest of the part in strict time, without leniency and without the least regard for mute appeals to hold out a note or a suono filato."



GERMAN HEADQUARTERS OF THE MUSICAL COURIER.
BERLIN, W., LINKESTRASSE 17, JUNE 26, 1906.

BACK IN BERLIN.

I HAVE been back in Berlin for just one week, and I have been wishing all along I were not. It is uncomfortably hot here, and musically there is absolutely nothing doing. Of course, the Royal Opera House is closed for the customary vacation, and concert life is reduced to the gay doings at the "Italy in Berlin" exhibition in the evenings, and the commencement or *Prüfungs* exercises of the different classes of the Klindworth-Scharwenka Conservatory in the afternoons.

Of the latter I have had my fill, and I must confess that, despite the distressingly hot atmosphere in the conservatory hall, the proceedings were by no means uninteresting. The exhibition of the vocal classes I missed, because it took place in Bechstein Hall some evening during my temporary absence from the city. I am told, however, on the very best of authority, that the Klindworth-Scharwenka Conservatory is also in the field of solo singing, a place of culture of true art. All performances by the pupils of Frau Amelia Joachim and of Dr. Hugo Goldschmidt betokened the most careful preparation.

Pronunciation, tone production and delivery were excellent throughout and the selections had been made with due reference to the individual talents of the pupils. Miss Triepel, of whom I had occasion to speak before, may, in spite of her youth to-day be designated as a singer who knows how to fascinate through her sonorous voice as well as by her excellence and beauty of delivery. Miss Zahn is the possessor of a superb contralto voice. Schumann's Nussbaum and French songs by Bizet and Chaminade the young lady gave with pleasing warmth and exquisite taste. Messrs. Fernekas and Parks, two young Americans, both have ample vocal material, and with diligent study will no doubt develop into useful singers.

Next to the numerous soloistic offerings the efforts of the chorus under the direction of Messrs. Philipp Scharwenka and Dr. Hugo Goldschmidt deserve mention. As an intermezzo Miss May Hirschfeld, from London, a pupil of Concertmaster Gruenberg, pleased with a fine performance of the first movement from Gade's violin concerto.

I hope that the conservatory may reach in the field of solo singing the same recognition which it has already obtained in regard to the piano and ensemble classes.

Of these I do not need to write from hearsay, for I heard the different classes on several afternoons of the past week.

They began with the chamber music class of Messrs. Gülzow and Sandow, the most distinguished numbers of the program being the first movement from the Goldmark trio in E minor, in which Miss Pauly took the piano part; the Schumann piano quartet, in the different movements of which Miss Davis alternated with Miss Beutner at the piano, while Miss Hirschfeld played the violin. Lastly the first movement from Beethoven's E flat trio, op. 70, in which Miss Jowien distinguished herself at the piano.

The second afternoon brought a rich and varied program performed by the pupils of the finishing classes of that excellent musician and pedagogue, Philipp Scharwenka. The most noteworthy events were the Faschingschwank (first movement) of Schumann, played by Richard Gerlt; the Liszt Gnomenszenen, performed by Miss Margaret Beutner; Liszt's E major polonaise, by Mrs. Gertrud Lemcke, the first two movements from Schubert's Wanderer fantasy, by Miss Toni Nuernberg, and the last two movements from Chopin's E minor concerto, by Miss Martha Jowien.

It is always difficult to speak of and gauge correctly the performances of Prof. Karl Klindworth's pupils, for, excellent musician and teacher that he is, he usually and most habitually commits the grave mistake of allotting to most of his pupils tasks which are too difficult for them. Still, there were some of the pupils who showed remarkable ability and the fruits of good teaching. Thus, for instance, Willy Meyer, who was heard in the first movement from Dvorak's G minor piano concerto, and our own Miss Mary Mildred Marsh, from Cincinnati, of whom I have spoken at length heretofore.

The best all around playing was done by the pupils of Prof. Ernst Jedliczka, who had their say last Thursday afternoon. He seems to me a most conscientious teacher and one who has the ability to impart to others what he knows himself. Anyhow, he scored, in my mind, the

greatest average of well taught pupils. His musical taste, as far as the program was concerned, seemed to be of the most catholic kind, for it comprised all schools from Bach to Paderewski, the latter's Polish Fantasy being played by Mr. Alfred Schmidt.

In the ensemble class of Mr. Mayer-Mahr I noticed particularly two young ladies who played excellently the Saint-Saëns variations for two pianos on a Beethoven theme, and in the class of Mr. Wilhelm Berger, the American composer-teacher, a Miss Guenther greatly distinguished herself with the really fine and finished performance of the first movement from Schumann's G minor sonata.

Altogether the Klindworth-Scharwenka Conservatory *Prüfungen* were really satisfactory as well as interesting, and spoke alike well for the abilities of the teachers and the diligence of the great number of pupils. Moreover, the administration seems to be bent upon always augmenting and improving the staff of teachers employed, for I just learn that in the violin department Mr. Florian Zajic will be added to the staff on October 1 next, an acquisition of which the institution may deservedly feel proud.

"Italy in Berlin" offers an immense array of attractions—quite equal in number if not in artistic qualities to those of last season. For the entrance fee (12 cents) one hears concerts by Gialdini's Orchestra, the Beisaglieri-Capelle (a military band), a mixed chorus from the Teatro Filodrammatico di Milano and numerous floating groups of lyrically inclined fiddle, guitar and mandolin players, who have the unusual merit of enjoying their own performances. It is really characteristic of these ordinarily indolent appearing people that strains of music, however familiar, stir their internal machinery to uncommon activity. If they play or sing they do so with an enthusiasm which insures rhythmic feeling, and there can be no better foundation upon which to base a performance than absolute unity of pulsation. The swing that they impart to commonplace songs, brass band selections, choruses or orchestral pieces is infectious.

The Gialdini orchestra is more robust, but not so fine as the Scala Orchestra, which is in Hamburg this year. The brass, wood, and strings are each as good, but Maestro Gialdini is not a good adjuster. He does not secure good balance. His trumpets and trombones often snort when they should coo, making pandemonium out of what should be level sonority. Their *p* and *pp* are truly marvelous, for they are just as precise rhythmically as the more demonstrative moments. Altogether the Italians are exceptional material for ensemble purposes, but they require all the firmer control because of their wide-awake qualities.

The Bersaglieri Band is better for concert performances than the average German organization, but one can scarcely imagine their leading a regiment to victory or death.

The mixed chorus is far inferior to the male chorus of last year. The female voices have an untamed quality that would be painful if they were sonorous. As it is, most of their singing is in unison with the tenors, in whose robustness they are completely lost.

The show as a whole is more slightly than in 1894, and is well patronized.

To what beautiful lengths and depths of absurdity race hatred sometimes may lead is best seen in the following good joke committed in all seriousness by one of the most virulent of Berlin's anti-Semitic papers. It roundly abuses Rubinstein for having composed Christus; it pulls down the performances of this sacred opera at Bremen, because Director Dr. Theodore Loewe, who had the courage to undertake them, is a Jew, and because some artists in the cast are of Semitic origin (among others Miss Lavallo, who is the daughter of the chief editor of the Berlin *Tageblatt*, Dr. Levysohn.) But then the paper goes into a paroxysm of fury about the fact that some Bremen hatter has in his window for sale and advertises "Christie's Hats." Three times the reporter went up and down past the store before he could trust his eyes and believe that anybody should dare to have the temerity to make advertising capital out of the hallowed name of Christ, and he implores the police to stop the nuisance. The reporter (I cannot bring myself to call him a music critic) and the editor-in-chief of the anti-Semitic paper evidently have not yet heard of the celebrated London firm which sells Christie's hats all over the civilized world, and evidently also in Bremen.

The *D. K. und M. Zeitung* asserts very seriously, and the *Musikalisches Wochenblatt*, of Leipzig, just as seriously reproduces the assertion, that "Marcella Sembrich will gain next winter with operatic performances in the United States the sum of 3,500,000 marks; for (so say these papers) she is to appear fifty-five times, receiving for each performance the sum of \$1,500." Granting it to be true that Mme. Sembrich is engaged for fifty-five appearances at \$1,500, that would bring her, according to my mathematical knowledge, the sum of \$82,500, which multiplied by four would make 330,000 marks, a little less than the tenth part of 3,500,000. *Kopfrechnen schewach!* my dear brethren.

I heard a nice open air concert night before last at the Tivoli, where the Berlinese Liedertafel, under the direction

of their well-known chorus master, A. Zander, sang for the benefit of the inundation sufferers at Wurtemberg. A large and enthusiastic audience listened with rapt attention to the excellent *a capella* offerings of this fine male chorus, as well as to the sonorous playing of the band of the Third Regiment of the Royal Foot Guards under the direction of Musikdirector C. Arnold.

Berlin will next winter witness the conducting of what I consider the two greatest living concert conductors, Weingartner and Nikisch. This fact alone would suffice to make Berlin the most attractive of all European music centres. It will prove a battle royal between the two friendly foes worthy of each other's mettle, and I can assure you it will be watched with no little interest by thousands upon thousands of musicians, amateurs and concertgoers generally. At present writing it would seem as if the odds were in favor of Weingartner, for he was all the rage the last two seasons. He has Fashion with him, and Fashion goes a great way here, as well as everywhere, and the main advantage—he has in the Royal Orchestra a body of artists such as cannot be found except in the Boston Orchestra. Meanwhile Wolff has not been idle either, and above all he has increased the Philharmonic Orchestra to eighty-four performers.

What Nikisch can do with such a body of musicians nobody knows who has not seen him at work in a rehearsal. Then there will be soloists of such importance that the Berlin public cannot afford to disregard them. It is understood that Paderewski, out of friendship for Nikisch, has consented to play at one of these concerts in spite of his dislike for the German capital and its critics. Then Johannes Brahms will participate in one concert. Further soloists will be Eugen d'Albert, Willy Burmester, Pablo de Sarasate, Prof. Leopold Auer, the Dresden young coloratura singer, Miss Erica Wedekind, Josie Hofmann, Frederic Lamond, Raimund von Zur Muehlen, Jean Gerardy, and others. The dates for the ten Bülow, now Nikisch Philharmonic concerts have been settled for October 14 and 28, November 11 and 25, December 9, January 18, '06, February 17, March 2 and 23.

The program for the Stern Singing Society under the direction of Prof. F. Gernsheim (quieting all rumors as to the proposed dissolution of that old established organization) has been settled for the coming season. In the first concert on November 4, the death-day of Mendelssohn, Paulus will be performed with Von Zur Muehlen and Merschaert as soloists. On January 17 a novelty in the shape of Ernst H. Seyffardt's choral work, *Aus Deutschlands grosser Zeit*, will have its first Berlin production, and at the third and last concert in March Bach's St. Matthew Passion Music will be performed. The first and third concerts will take place at the newly erected Emperor William Memorial Church.

The Weimar conductorship muddle has been temporarily settled by the withdrawal of Stavenhagen, who is going to change his residence from Weimar to Munich and will leave Eugen d'Albert in possession of the roost. The significant fact is also reported in connection with this squabble that Herr von Bronsart has tendered his resignation as intendant of the Weimar court opera "on account of ill health." His successor is chosen in the person of Major von Vigneau, formerly intendant of the Dessau court opera house.

As far as I know, the question of a successor to Frank Van der Stucken as conductor of the New York Arion has not yet been definitely settled, although applications must have been pouring in by the score. The Arion has commissioned Dr. Max Bruch to select a new conductor, as it was he who had also recommended Mr. Van der Stucken for the post. Upon inquiry on the subject, I just received from Dr. Bruch the following reply:

FRIEDLAUF, Albest, 3, June 26, 1906.

MY DEAR MR. FLOERSHEIM—As negotiations have not yet been concluded, I cannot, to my regret, give you to-day the name of the excellent artist whom I have recommended to the Arion. As soon, however, as he has been definitely chosen and I am officially apprised of the fact by cable from the Arion, I shall immediately let you have some particulars about the new conductor.

With best regards and highest esteem,

Yours,

DR. M. BRUCH.

Apropos of Dr. Max Bruch, his latest Biblical oratorio, *Moses*, has been selected for performance on the first day of the jubilee festival to be held here next spring in commemoration of the 200th anniversary of the founding of the Royal Academy of Arts at Berlin. The work has been selected for each performance by the unanimous vote of the members of the Academy, and will be heard on this august and festive occasion for the first time in Berlin.

Berlin will witness the first performance of the Italian opera *Tartuffe*, by Oronzio Scarano, a young Neapolitan composer, whowith this work received the first prize at the

Turin opera *concourse* from among sixty aspirants for it. Scarano is soon coming to Berlin.

We are having a summer opera (I came near writing summer complaint) at the Flora in Charlottenburg, near Berlin. They gave *Trovatore* for the opening night. With 96° in the shade at 8 P. M., I beg to be excused from attending *Il Trovatore*, although they say that the little tenor Burrian, from Cologne, who made his debut on this occasion, is not bad, and that he had to repeat the *stretta*. Of course he had to!

Johannes Brahms is said to be busy upon the composition of several of the poems by the folks poetess and peasant woman, Johanna Ambrosius, from the East of Prussia. An Ambrosius evening is soon to be arranged at Koenigsberg, where the new *Lieder* will have their first public interpretation.

Old man Bruckner is on his pins again, and henceforth the Austrian Court will take care of the composer. A fine, free residence has been arranged for him at the Imperial Belvedere, and the Archduchess Marie Valerie is taking a personal interest in Bruckner's welfare. This is as it should be.

Wilhelm Kienzl, the composer of the opera *Evangelimann*, is busy in his native Styrian Mountains upon the composition of a "musical tragi-comedy" entitled *Don Quixote*. Richard Strauss is at work upon an orchestral tone poem on the subject of Tili Eulenspiegel "*nach alter Schelmenweise in Rondeau form*."

Hermann Wolff was in London last week, but the indefatigable manager was recalled to Berlin by telegraph on account of the fast failing health of his aged mother.

The Bayreuth Festival Theatre will next year reach the twentieth year of its existence. The anniversary of the inauguration will be most fittingly celebrated by a grand festival performance of Rheingold under Hans Richter's direction and with the very first artists in the cast.

All sorts of rumors have been set afloat with regard to Humperdinck's new opera which he is said to have finished in Italy lately. The subject mostly mentioned and surmised at was that of Dornroeschen, or the Sleeping Beauty, as the old fairy story is called in English. I learn from reliable sources that this is not true, but that the opera, which is nearly but not quite finished, treats of the old fable of The Wolf and the Seven Little Goats. The libretto is again furnished by the composer's talented sister, Frau Dr. Wette, of Cologne.

Berlin will not have regular opera again as soon as was first intended by the intendency of the Royal Opera House. Kroll's remodeled and renovated opera house was to have been ready for occupancy by the royal forces on or about August 1. The fact, however, is that the building process is progressing rather slowly and that the idea of deep excavations for the second stage *Versenkung* had to be dropped because of ground water encountered inadvertently, and which it seems impossible to counteract. Under the circumstances it will hardly be much before the middle of September before the regular season will be reopened.

Meanwhile all sorts of rumors of new and different operatic undertakings which are to take the interim are ripe, but none seem to materialize. The last one which has a semblance of likelihood is a visit to Berlin on the part of the best Italian operetta company in existence, the one under the direction of Raffaele Scognamiglio. This stagione, which is to last one month and will come after the also proposed invasion of *Sonogno*, is said to bring a repertory hitherto unknown here and containing such works as *Valente's Granatieri*; *Makmus*, by Maestro Sarrone; *Queen and Peasant Woman*, by the Duke of Tiora; *Befana* and other Neapolitan operettas.

The *Sonogno* Italian opera stagione just mentioned is to take place at the Theatre Unter den Linden in the time from September 24 to October 13, and will bring as novelties Samara's *Martyrs*, and Mascagni's *Silvano*, and a few other works as yet not known here.

Frans Kullak has composed and published a *pièce d'occasion*, entitled *Die Flottenschau* (The Naval Review), in commemoration of the opening of the Northeastern Channel. The piano piece will in so far serve its purpose as it will tend to make seasick any musician who looks at it, and it is more than probable that old man Kullak would be found turned around in his coffin if anybody would dare to open his grave. Such a *grave* offense nobody, however, I hope will undertake.

Heinrich Zoellner, the conductor of the New York Liederkreis, whom I saw at Braunschweig a few days ago, has composed a "heroic duology," dedicated to the grand

national memories of 1870. The first portion of the work is soon to be brought out at the Munich Court Opera House.

The sweet and persuasive voice of Morris Reno, Esq., of New York, has been heard in Berlin, but I saw him not.

Neither did I see Henry Ziegler, who only stayed one day, as he was called by telegraph to Stuttgart on account of the ill health of his father.

Still another one whom I did not meet, but should have been delighted to see, was my old friend Rafael Joseffy, who, during my absence, passed through Berlin on his way to Budapest. The great pianist intends to take his mother, whom he loves most devotedly, to the United States. His friend and chum, Mr. Alexander Neumann, of the *Illustrated American*, called on me, brought me Joseffy's regards and told me that Rafe played in concert on the steamer and that the receipts for the benefit of the Sailors' Widows' and Orphans' Fund were such as had never before been reached in any of the customary ocean steamer concerts.

Constantin Sternberg is in town, but I have not yet come across him. I met, however, my old friend Conrad Ansoerge.

The call of Miss Marcella Lindh, of New York, and also that of Mr. Frederick W. Primer, representative of Geo. P. Bent, of Chicago, Ill., I missed on account of my absence from the capital. I was more fortunate, however, in the case of Mr. Herbert C. Theopold, the vice-president of the Schimmel & Nelson Piano Company, of Faribault, Minn.

Among the other and very numerous callers who lately made things lively at the Berlin headquarters of THE MUSICAL COURIER were Miss. Elsa Kutscherra, whose terrible ordeal of losing her mother three hours after the return of the artist's successful tournée through the United States I mentioned in a former letter. Miss Kutscherra, who was greatly attached to her mother and never left her for any length of time, was still greatly agitated over her so recent bereavement.

Then there was Miss Dr. Marian D. Macdaniel, a young physician and vocalist from New York, a pupil of that excellent teacher, Anna Lankow, of New York. Another of her pupils, Miss Lillie Herta, a sweet and charming young lady with a finely trained light soprano voice, also called. I hope to have a chance to hear her in opera in Berlin next season. Mrs. Alma Powell, still another one of Mme. Lankow's pupils, recently made a successful operatic debut as *Queen of the Night* in Mozart's *Magic Flute*, at the Frankfurt Opera House.

A pleasant call was also that of my esteemed friend Carl Zerrahn, of Boston, who is now the Nestor of American conductors, having for an uninterrupted period of ever so many years been the leader of the old renowned Handel and Haydn Society. He looks in splendid health, and walks as straight and erect as a general. Mr. Zerrahn intends to return to the United States on August 8 on the *Fuerst Bismarck*.

Philipp Roth, editor of the *Berlin Signale*, called in conjunction with Mr. Alfred Apel, director of the Braunschweig Hochschule für Musik.

Then there was Mr. W. L. Blumenschein, of Dayton, Ohio, with whom I had an extended and very interesting chat; Miss Caroline Maben, from Minneapolis, Minn.; Miss Marie Mildred Marsh, from Cincinnati, Ohio; Otis B. Boise, composer and teacher of composition; Miss Harriet M. Behnne, from New York, an operatic star, Miss Lillian Briggs, of Philadelphia, who is studying at the Klinedworth-Scharwenka Conservatory; Gustav Hille, of Philadelphia, and quite a few others.

O. F.

Fifty Days Abroad.

MRS. ANTONIA H. SAWYER, who achieved such a signal triumph, socially and vocally, during her visit in London, returned to New York Wednesday, July 17, on the *Majestic*. She left this city May 20, and has been the recipient of special favors throughout her tour. Reports published in the London edition of THE MUSICAL COURIER have told how she was received by Sir Joseph Barnby, Mrs. Ronalds, Mrs. Nathan Defries, Mlle. de Lido, Rabbi Hast, Gustav Ernest, Mrs. Hovey, Mrs. William Cottier, Mrs. A. M. B. Ellis, Mrs. Williams, Max Elliot, Mme. Liebhart, Whitney Mockridge, the Rev. Edward Ker Gray and others.

Mrs. Sawyer describes Rabbi Hast, who is the chief cantor of England, as being "one of the ablest men I've ever met." Proceeding, she says: "All great men are simple in their manners, and so many in the profession in America could take a few lessons of the Rev. Mr. Hast, and also of Sir Joseph Barnby, who is one of the most charming men in the world."

The First Presbyterian Church, Fifth avenue and Twelfth street, of which Mrs. Sawyer is the solo contralto, is closed for the summer months and she will take advantage of the vacation in order to rest up for her coming season of song service, which will include church choir work, oratorios and English ballads.

Philadelphia Will Have Its Own Opera.

HITHERTO New York and New Orleans have been the only cities in the country which supported an opera company for a regular season, but the indications now are that Philadelphia next winter will be added to the list. For several seasons past Gustave Hinrichs has been giving summer seasons of Italian opera there with no very extensive facilities at hand, but with plenty of artistic purpose and experience. Puccini's *Manon*, Bizet's *Pearl Fishers*, and the *Cavalleria* were first given there by Mr. Hinrichs' company before they were ever heard anywhere else in America. Leoncavallo's *I Pagliacci* was sung first in America under Mr. Hinrichs' management.

The Philadelphians decided that they wanted a regular opera of their own. For several winters past the Abbey & Grau company had sung there once or twice each week, but the singers hate the trip and are very likely to develop sore throats when they are announced to appear there; so that very few of the best artists from the Metropolitan company sing during the Philadelphia season. So a subscription has been raised, and it has been decided that Mr. Hinrichs was the man to take charge of Philadelphia's opera season. Already \$40,000 out of the \$50,000 required have been secured, and a winter's season of thirteen weeks, which will include forty nights of opera, thirteen matinées and twelve orchestral concerts, will begin at the Academy of Music on November 18, if the certainty that the remaining \$10,000 will be raised is as great as the promoters of the opera season say that it is.

Gustave Hinrichs announces that he has secured Emma Nevada as the star of his organization, and that Signor Vignas, remembered here as a tenor with a beautiful voice and very little ability to act, who was miscast so often during the season of opera two years ago at the Metropolitan that he succeeded in making very little impression, has also promised to come over under his management. Mme. Nevada has not been heard here since 1884, when she sang with Patti at the old Academy of Music. She is a light soprano, and very popular in Europe, and ranks high as a coloratura singer. She is about thirty-three years old now, and is the wife of a Dr. Palmer, who was at one time her agent. She was born in a mining town in Nevada, and took the name of the State for her stage name when she found that no one in Europe could pronounce her real name, which was Wixon. She is a pupil of Mme. Marchesi, and made her debut in London in *La Sonnambula* in 1882. Del Puente, the baritone, is also to be a member of the Hinrichs company, and the Academy of Music, which is an unattractive building, is to be remodeled and redecorated for the season.—*New York Sun*.

Wagner's Wonderful "Thirteen."

Editors The Musical Courier:

NOTICE the following concerning Richard Wagner and the number "13" in Miss Thomas' Paris letter published in your issue of June 12:

Wagner was born in 1813, and died February 13. The inauguration of the Bayreuth Theatre by Rheingold was on the 13th; the prologue of the *Niebelungen Ring* was on August 13, 1876, and the two representations of *Tannhäuser* at the Paris Opéra House were on March 13 and May 13, 1881 and 1893.

If that cabalistic pair of figures has anything to do with the life and fortunes of man, surely Wagner was well attended during his pilgrimage. Besides the "thirteens" mentioned above allow me to cite some others:

There are thirteen letters in Richard Wagner's name.

The total of the figures in 1813, the year of his birth, equals thirteen.

He wrote thirteen operas or music dramas.

His determining impression in favor of a dramatic career was made on the 13th of the month, hearing *Derwint* in Freischütz on October 13, 1819. Freischütz was completed by Weber on May 13, 1820, and was first performed in 1822 (added 13). Weber died in Wagner's thirteenth year.

Wagner's public debut as a musical personage was in 1831 (added 13).

The Riga stage, where Wagner was director, was opened on September 13, 1837.

He completed *Rienzi* in Paris in 1840 (added 13).

Tannhäuser was completed on April 13, 1844.

Wagner's exile from Saxony lasted thirteen years.

September 13 was his last day at Bayreuth.

Liszt saw Wagner for the last time in Venice, January 13, 1883.

The year in which he died was the thirteenth of the German Confederation.

Respectfully yours,

W. FRANCIS GATES.

ZANESVILLE, Ohio.

Coming Back.—Mrs. Bella Thomas-Nichols, who left New York June 7 to visit her mother, who was ill in La Crosse, Wis., has succeeded in nursing her back to health. Mrs. Thomas-Nichols has recently been stopping at Minnetonka Beach, Minn., and will soon return to the East. After a few weeks at Newport, as is her yearly custom, she will resume her professional labors in New York.



PARIS.

One can stop as he ascends, but not as he descends.—NAPOLÉON.

FINGER QUALITY IN PIANO PLAYING.

M. HENRI FALCKE, the Paris pianist, is one of those players of whose performance scarcely anyone writes without speaking of his delicacy of touch. As pupils of his who have not been blessed in this way by nature have been known to acquire the magic quality, his manner of proceeding with such must be of interest.

"I am not a fatalist as to touch," says M. Falcke. "I do not say with a great many, 'Oh, well, touch is born, not made, so that settles it.' Some are born, I know, with this justness of expression by the fingers, which does not mean either strength or weakness, but a close physical connection with sentiment of the mind, which may be called a sentiment of the fingers. With some this can be cultivated, partly by mental, partly by physical processes; with others cultivation may be more or less perfect, so as to reduce extremely disagreeable playing to that which is extremely agreeable. In any case there is no excuse for leaving a pupil in a state of nature just because he was born so.

"Touch is to the fingers what quality is to the voice; but reflect how few singers are artists on native quality. There is much more that is artificial than natural in art, as in the development of taste or manner. How many gauche girls may be made gracious and charming, how many brutal natures refined and discriminating, through judicious and persistent training!

"All work with the hand must be individual. No two persons' hands are alike, any more than two leaves on a tree; it is impossible. The study from the start must be in line with hand conformation. What will do for a wide hand will not do for a slim one. The hand that is thick through will not respond to the course for a thin, transparent web. Two sorts of hands are the most difficult—one that is long and narrow and bony, like lead pencils bound together tightly at the knuckles; the other a thick, flat, solid one, with square finger points and an expression that, even if it has never done anything, looks as if it had been always pushing wheelbarrows. There is a fat hand with small finger points that can make a delicious touch when guided by a tender soul; and a hand does not have to look like wax, according to the novelists, in order to be a piano hand.

"I am convinced that the wrist has more to do with piano touch than is realized by players, teachers or the public.

"Most of the disagreeable sound that is called indescribable and unchangeable is the result of playing from the elbow. Till the wrist is perfectly free, both ways, nothing can be done toward touch. The side motion of the wrist is absolutely indispensable to a caressing tone. A stiff wrist means hard tone; only blows of sound are made.

"Then, too, tone does not depend on elevation of the fingers, but on the thought that lies between the finger points and the keys at the time of contact. Fingers may be raised a yard high, yet come down upon an object with the lightness of a feather. This may be illustrated upon the piano wood or upon the hand of the pupil—that force is in intention.

"Pupils learn too much and hear too little. Mind is busy with notes, nerves with fear, muscles are stiffened to make time as those of a horse to make a jump; the whole intention is hypnotized by bars and lines and imagination is paralyzed. Pupils play and do not listen; everything is hard and dry and false.

"Instead they should breathe as they play. See, here are regular commas and semicolons and even exclamation points through these exercises. Punctuation, phrasing, meaning are allied—anything that will make notes and bars subservient, anything that will make the eyes look in, not out.

"Will you think it strange if I say to you that Sarah Bernhardt has been my best piano professor?

"Her diction, her declamation, her tranquillity, her freedom of thought in uttering lines were a revelation to me in musical expression. I learned what phrasing meant in

Cleopatra, and lost sight of bars and notes in *Fedora* and *Gismonda*.

"Much irregularity and feebleness of touch come from a habit pupils have of pressing the keys but part way down, with the idea of making a light tone. The keys must be pressed quite to the bottom, and the tone made to depend on the force, or sentiment of force rather.

"To show the importance of thought, fancy, imagination in piano playing is the most difficult part of the work. The choice of pieces that shall have little thought and little technic and much melody, with distinct lines of sound and color, is difficult. To keep down pride in technic at the same time that perfection in technic is being developed is difficult. There comes a time when the pupil's pride in technic is maddening to the musician teacher. His hands have become so free, so able, so supple; he is so much master of note tangles, he is possessed to do, to show, to go, and he plays with anvil rhythm.

"The haste of American pupils and their misconception of educational lines are very hampering to the foreign teacher. They many times come to have so many lessons, just to put on finishing touches. They look for coat of varnish in art, or rather in success, for that is what many seek. They go the minute the first dawn of progress is made. They give a teacher no chance to use his plan of teaching, which is variety itself, and infinite."

M. Falcke has the advantage of speaking fluently several languages; in fact has instituted a "foreigner's course" in a school with which he is connected. He is a cosmopolitan musician who believes in many superiorities on the earth. He goes to take a needed rest in Switzerland.

Widor has a secret on his mind—no, not a wedding. Were it that we would not know even that much, as in certain cases he is the sort of man who can keep even a secret a secret. No, and it is not about playing, nor about teaching—so there! The rest when the time comes.

Meantime he is studying German. The most Frenchman of Frenchmen, the most ultra of Frenchmen studying German! What do you think of that for signs of the times? And studying it seriously, taking his lessons and studying regularly, and already making use of many Teuton expressions in his interesting chats.

"It is my theatre; my German is my only recreation just now. Ich bin sehr fleißig! Es ist eine gute Gewohnheit. Richtig wahr!"

His Gothic sonata is just published at Schott's. He speaks with great affection of this sonata, seems to have a special tenderness for it, doubtless because, as he says, "The last always seems the best." You will have the pleasure of reading an analysis of the composition in THE MUSICAL COURIER SOON.

He was "best man" at an interesting wedding this week, by the way. You remember reading of a young Prix de Rome composer, M. Henri Busser, who was "granted dispensation" by the Academy to marry during his Roman course. The wedding took place at St. Cloud, and M. Chas. M. Widor and M. Gailhard, director of the Opéra, were his "témoins." A beautiful mass was sung during the ceremony by prominent artists, and Widor was organist.

Three of Widor's organ pupils received prizes at the Conservatoire this week also: M. Galand, first prize; M. Marichelle, première accessit, and M. Michel Deuxième, accessit. You should see M. Thomas' enthusiasm in speaking of Widor. Two of his compositions, a beautiful quintet, and a charming waltz, were played this afternoon at a matinée given by Mme. Trélat. The orchestra were the pupils of M. Delsart, the violoncello professor of the Conservatoire, and their ensemble playing is something marvelous. On Sunday he played the Fifth Symphony in his inspiring style. As usual a great many interesting people were in the loft. The leaves were turned by an American lady, by the way, a sister of Lady Randolph Churchill, herself a very handsome woman and an accomplished musician. Widor was full of compliments for her skillful performance of her task. It is no easy matter to turn the leaves in a case like that, especially when there are two or three returns and perhaps an omitted strain, and the position of organ bank and rack adds to the difficulty. It requires nerve and courage and also to be an expert reader.

MADAME GABRIELLE KRAUSS.

Although one of the most recent she is also one of the most distinguished professors of singing in Paris.

Born in Vienna, she was a pupil of the celebrated Marchesi school there, and unites with Mme. Marchesi and Mme. Viardot as to the Garcia principles of singing. When very young she made her début in the Vienna opera as *Matilde* in William Tell, and through the succeeding years triumphed in *Le Prophète*, *Robert le Diable*, *La Flûte Enchantée*, as *Venus* and *Elizabeth* in Tannhäuser, *Elsa* in Lohengrin, *Senta* in *Le Vaisseau-Fantôme*, when those rôles were yet novelties.

With a profound dramatic sentiment, grand physique and excellent method, she was unrivaled in Italy, where *Rachel* and *Dona Anna* of Don Juan were special triumphs. In Paris she has sung some thirty-six rôles, eighteen of which were in the Théâtre Italien, and six were creations. Imagine what a diversity of interpretation as *Rachel*, *Valentine*, *Dona Anna*, *Jeanne d'Arc*, *Alice*, *Agathe*, *Sélina*,

Pauline, *Aida*, *Hermosa*, *Marguerite*, *Sapho*, *Gilda*, *Dolorès*, in the Paris Grand Opéra alone.

Mme. Krauss' opinions upon the subject of Wagner in the class room do not differ materially from those expressed. She teaches in French, German and Italian. She has associated with her a niece, also a pupil of Marchesi, who places voice and drills in the preparatory work, while she teaches the important details of finish, répertoire, tradition, &c. That is a good plan, and I should imagine would be more largely followed here. I suppose it is difficult to find one who can place voice wisely.

Mme. Price, an American contralto, is one of Mme. Krauss' most promising pupils.

M. Omer Letorey, who won the Grand Prix de Rome this year, is but twenty-two years of age. His father is an official in a great factory at Chalon-sur-Saône. His first musical studies were made with the Brothers in the Christian Schools, and he then entered the Niedermeyer School of Organ and Composition, which he left at eighteen to enter the Conservatoire in the class of fugue, in which he won first prize and Second Grand Prix de Rome. In 1894 he had to leave the Conservatoire to pass his service militaire. In October he will be free to commence his three years' course at the Villa Médicis. Success to him! What honor to France to care this way for her talent!

Music has sustained a loss this week in the very sudden death of M. "Charles Darcours," music critic of the *Figaro*. Trained musician, composer, writer, a man of sound integrity and artistic conscience, he has been associated with the *Figaro* for a quarter of a century. His real name was Charles Rety, and his brother, M. Emile Rety, is sub-director of the Conservatoire. M. Rety has done much for French music through the production of valuable works and by lectures. Seventy years of age, he was at work to within four hours of his death, and looked the picture of health.

The pupils' concert given by Marmontel père, the father of piano and piano instruction in Paris, was this year characterized by the work of Stephen Heller, who was the pianist's devoted friend. Other composers on the program were Haydn, Schuloff, Mozart, Hummel, Beethoven, Godard, Chopin and Marmontel fils. The works of Heller were reserved for the pupils by temperament and training best fitted to interpret the pure, noble and delicate style of the master. The name of one of the pupils, by the way, was Rosa Bonheur.

M. Constant Pierre has recently launched into a work curious as it is original and entertaining. He has made a collection and arranged in score, after the original manuscripts with historic notes, the music executed at the national fêtes of the French Revolution. This is a valuable collection, as the convention played an important part in the establishment of republican music, and all the masters of the time whose sympathies permitted them aided in voicing the cry of Freedom.

Hymne à la Victoire, by Cherubini; Le Chant du Drapeau and Chant des Victoires, by Méhul; hymns of triumph or prayer by Lesueur, Berton, Gossec, Catel and Martini are in the collection. There are three different versions of the Hymns à Voltaire. M. Pierre, who is a secretary of the Conservatoire, is also arranging a work on the origin of the Conservatoire, in view of the centennial of that institution, which occurs this year.

It is supposedly decided that the Opéra has renounced the idea of giving Berlioz's *Faust* "in costume." Good! The intention was later to give *Orphée*, and M. Saint-Saëns was deputed to prepare the work for production. It is now fixed to give instead Saint-Saëns' own work, *Brunhild*, poem written by M. Louis Gallet, the music commenced by Guiraud and finished this year by Saint-Saëns. The latter is therefore at work on the final details of *Brunhild* and the following caste is arranged: *Frédérigo*, Mme. Héglon; *Brunhild*, Mme. Breval; *Merowig*, Alvarez; *Hilpéric*, Renaud; *Fortunatus*, Vagnot; *Prétestat*, Delmas.

Meantime the Opéra Comique undertakes the difficult task of rivaling the superb *Orphée* of former days, and the astonishing Delna is charged with the principal rôle. M. Dubois' Xavière has also been cast. Mlle. Alice Van der Heyden, of Brussels, has been engaged for two years at the Opéra Comique; also M. Maréchal, a young tenor from The Hague. Van Dyck has had to give up and go to Styria for rest and cure. M. Daubé, chef d'orchestra of the Opéra Comique, passes his summer in the Pyrénées, where he has a lovely villa. The first violin of the Opéra has resigned for health reasons, and a M. Brun takes his place, and a young violinist only twenty replaces M. Brun. The flutist chosen for the concerts of the coming season is but seventeen and is a pupil of M. Taffanel, chef d'orchestre of the Conservatoire concerts.

The Préfecture de Police of Paris has advised all the theatres to change the electric fire alarm signals for telephone communication, so as to avoid unnecessary arrival of engines, &c., apt to create a panic over a small trifle of fire.

M. Eugène Gigout closed the tenth year of his organ school this week by an exceedingly interesting concert. A dozen young men showed both talent and training, and the organist is to be congratulated. It is interesting to note

that three young ladies, French, are members of his school. The program contained works by Bach, Händel, Mendelssohn, Niedermeyer, Cesar Franck, Saint-Saëns, Gigout and Boëllman. The audience was select and artistic, and several classic pieces were encored. Much interest is being felt in this school, which is bound to make an impression upon the musical world.

OUT OF TOWN.

M. Colonne has made a great sensation at Strasbourg. Following the successes of Berlin and Italian orchestras on similar occasions, his immense triumph is something of which to be proud. An undeniable superiority is accorded to the French chef d'orchestra, whose seventy artists are virtuosos and whose style is rhythmic, sentimental and emotional, while being strictly correct. The second concert was devoted to Berlioz, Lalo, Bizet, Gounod and Godard.

At Bordeaux also the conductor has won successes in fragments from *Romeo and Juliette*, by Berlioz; two compositions of Schumann, orchestrated by M. Th. Dubois, and the first act of *Parsifal*. Interest in this concert was heightened by the work of M. Raoul Pugno, who enraptured the audience in the concerto of Schumann, *A minor*; a berceuse of Chopin and a *Serenade to the Moon*, of his own composition.

M. Eugene Abbey, one of the two heads of the celebrated organ factory of E. & J. Abbey, died recently at Versailles, where the house was founded in 1890 by the father, an Englishman.

At Marseilles is being played the Ballet *Callisto* by Mlle. Chaminade, who is of that town originally, as well as the poet M. Rougier. It is well played and having success. The tenor Tourni has been appointed director of the Capitole Theatre at Toulouse for three years, with a subvention of 125,000 francs. Concerts are opened at Dieppe with M. Bourdeau as chef, and at Vichy under M. Gabriel Marie, and at Boulogne-sur-mer M. Raynaud directs an excellent orchestra for *Les Huguenots*, *L'Africaine*, *Faust*, *Carmen*, *Haydée*, *Mignon*, &c., and la fille de Mme. Angot, le petit Faust, *Chaperon Rouge*, *Ma mie Rosette*, la jolie *Parfumeuse*, la dot de *Brigitte*, *Barbe-Bleue*, &c.

M. Henri Jahyer, till recently secretary of the Paris Opéra Comique, now director of the two municipal theatres in Nantes, is making things move down there. He is collecting in some important musical material and will include in the coming season's work the *Valkyrie* la Vivandière, la Navarraise, *Proserpine*, *Paillasse*, *Madame Chrysanthème* and many other novelties for the Nantesians.

Of the Bertin class in stage study, of which you read recently, six pupils have already been engaged for the coming season at Paris, Dijon, Liège, Bordeaux, Marseilles and La Haye.

American pupils do not seem to understand that M. Bertin's work is wholly unique in stage preparation. He has a hall with regular stage, where all the personages of the different operas go through the regular stage business, singing and acting together in ten and twelve operas in a season. It is not private study and it is not "make believe," it is actual, living, acting in opera. He makes studies of the new operas with the composers and makes designs of stage business in minutiae, which he interleaves in the score, and insists upon. He teaches the Walkire, Lohengrin and Tannhäuser with the other operas in this way. He has interleaved the entire scores of la Navarraise and Werther with Massenet, who subscribes wholly to Mr. Bertin as interpreter of his rôles.

HOME FOLKS.

Emma Nevada is making a triumphal tour through Spain. Madrid, Grenada, Murcia, Alicante, Malaga, Carthagena, Almeria and Cordone have already heard and praised her.

Miss Minna Kellogg, of New York, has been singing with success at the Grosvenor Club, London. The occasion was special guest night dinner. She sang Schubert's *Marguerite*, *Massé's Chanson Bohémienne*, *Arioso de Jeanne d'Arc*, by Bemberg, and a berceuse from Paul and Virginia. The audience was fashionable and applauded the singer well.

An interesting "new girl" at the Lafayette Home in Paris is Miss Loretta M. Wethling, of Orange, N. J., who is here studying for grand opera with Marchesi.

Miss Wethling is a tall, slender, beautiful and spirited brunette, with flaming black eyes and a ready smile, and something decidedly Frenchy in her dressing. She has talent, too, having won a scholarship from Frank H. Shepard. She studied also with Mme. Beebe-Lawton, and won another scholarship from Mme. Fursch-Madi. It was on Melba's advice that she came to Marchesi. She is bright and full of fun and is already established as a great favorite at the Home.

Dr. Evans, by the way, has just returned from a most interesting time in London. As intimate friend of the Comte de Paris, he was one of the honored guests at the marriage of Princess Helena, so saw the whole of the brilliant ceremony under the most agreeable auspices. Besides that he had the pleasure of dining with Mr. and Mrs. Gladstone, and was taken by the Princess of Wales to hear Patti. An interesting point in addition: At a dinner given by the Order of The Knights of St. John, of which

he is a member, were three gentlemen who became Ministers before the same hour next day.

There is not a man in Paris to-day who has such a wealth of interesting conversation as Dr. Evans, mingled, as it always is, with the broad liberality and philanthropic aspirations of the worthy Philadelphian.

Since last week Mr. William Lavin, the tenor, has been engaged to sing in France in *L'Africaine*, *les Huguenots*, *William Tell*, *La Juive* and *Romeo and Juliette*, the tournée to begin in November.

Miss Snyder, of Cedar Rapids, has reached Paris and commenced vocal study with Mme. de la Grange—rather continued the study which was commenced on a former visit. Mme. de la Grange is to her the ideal woman and teacher. Miss Snyder seems serious and sensible and knows what she is about. She begins French with the Yersins.

Mr. Edgar Marwin and Mr. Percy Jackson are in Scotland, visiting at Thornton Loch, the country seat of the Brodies, which, in possession of the family since 1200, is rich in legendary lore. It is within two hours—not a mile—of Edinburgh town. There is a house party of seven, with riding and driving and resting galore, through beautiful country and in sight of the German ocean. It may be imagined that the musicians are making the most of the good time, and that handsome Percy with his superb voice is in great demand. They go to London for three weeks, and have already received invitation from Lady Wiseman to go hear Duse in *Magda*, so the fun has already commenced there. Mr. Jackson's sister joins them in London. She comes over to see him chaperoned by the lady who is head of the musical department at Ogonby, Philadelphia.

Strains of exquisite dance music are floating about Paris; modest orchestras rehearsing for the French Fourth of July, which is the 14th. The clou of the day's enjoyment is dancing on the streets and squares of the city where music is provided by the city. There are generally four or five pieces of dove-noted wood and brass, and waltzes, polkas, mazurkas and waltzes again about—oh such heart-breaking "two-step" measures! The French do not reverse, but dance round and round like a top, and without becoming dizzy. Singing sometimes accompanies the strains, sometimes more effectively in form of response. The music has all less body than ours, is more dainty, more outlined. This may be a matter of instrumentation, or of composer's thought.

This music sounds more like delicate views collected from life, our like sections of life itself; this is like souvenirs, ours like reality; this is musical, ours is pulsating feeling; this is artistic, ours natural.

No matter whether fact or fiction, realistic or artistic, it is all powerful, maddening, seductive; enough to craze one if sad, enough to craze one if happy—and all associated with love in some curious, mysterious, inexplicable manner yet to be made clear, and speaking the same language the wide earth over.

FANNIE EDGAR THOMAS.

A Modern Musical Development.

THE modern orchestral conductor has, not inaptly, been called "a virtuoso of the orchestra." Since the enormous modern increase of the scope of the conductor's immediate personal influence upon the character of orchestral performance, since the development of what fully deserves to be called technic in conducting by more than one orchestral commander, and the introduction of the fashion of "individual renderings" of great orchestral masterworks, the conductor has been amply recognized by the musical public as a virtuoso in his line, and as such he now comes in for quite his fair share of popular interest, criticism and adulation. One might almost say that we have already reached the time when the orchestral conductor is generally regarded as the virtuoso of virtuosos. The advent of a new conductor in a musical city not only is, but is very generally recognized as an event of supreme importance. Interviewers busy themselves with him as they did fifty years ago with a famous soprano or tenor. As far as public interest goes, he now rules the musical roost. An enterprising impresario nowadays might be almost as sure of reaping a golden harvest in a tour with Hans Richter—with a good orchestra, to be sure—as he would have been twenty years ago with the "greatest living" soprano.

All this has its good as well as its dangerous side. The virtuoso has always been a rather ticklish person, from an artistic point of view; take him in his best estate, he may be said to be indispensable to the highest flights of musical performance; yet his influence upon the musical public at large has seldom, if ever, been for unmixt good. The public is too liable to look at him in the Athenian light—as an object of curiosity, as an individual who has it in his power to do something astonishing. A conspicuous element in him is his market value. And herein lies his great temptation, in the reaction of popular adulation and pecuniary lavishness upon his own feelings and doings as an artist. Still, with all his more questionable side, the virtuoso does on the whole more good than harm; as we have said, he is in one sense indispensable; if we wish to hear a composi-

tion performed in the best possible way the virtuoso is the only man to do it for us.

The intense popular interest now felt in notable orchestral conductors is, at the very least, as rational and artistically defensible as the interest felt, time out of mind, in great singers, pianists, violinists or actors. Virtuosity implies supreme ability, and ability is what the world wants.

But, not content with all that is admirable in the modern conductor's virtuosity as an orchestral commander, the often too thoughtless musical world has of late years forced (or too cordially invited) him to travel the rose-strewn path of virtuosity to the very end. Or if, strictly speaking, the musical world at large has not actually done this, enterprising impresari—who are ever alert to feel the public pulse and divine its wishes before it has formulated them for itself—have. They have forced (or invited) the conductor to put the finishing touch to his virtuosity by becoming, in the fullest sense of the word a "star!" This is the most fin de siècle move that could possibly have been made; but it has been made and is already on the highway to success.

The experiment has been tried with gratifying (?) pecuniary success in some large cities in Germany, and notably in Berlin, of giving seasons of symphony concerts with several conductors officiating in the course of the same season. Once or twice indeed this plan has been pushed so far as to have a fresh conductor at every concert! Conductors have made the trip from Vienna, Budapest or Carlsruhe to Berlin, simply to conduct one concert with its preliminary rehearsals. This is the star system in full bloom, and in its most fin de siècle application.

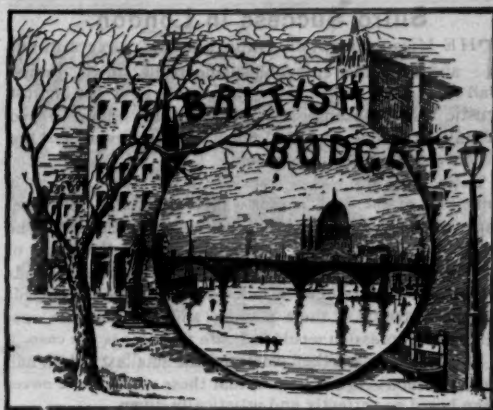
In saying "fin de siècle," we use the term in the Max Nordau sense; as implying something vaguely bad, but none the less characteristic of the present day. The star system is bad enough, in all conscience, in itself, without being fin de siècle to boot; but, in addition to its other objectionable qualities, it happens to have that of fin de siècleism, too. No doubt, the star system is a splendid means of coining money; and this shows that the public at large favors it. But the vox populi—like the saints in the calendar, who are not canonized till a hundred years after their death—becomes vox Dei only posthumously; it takes a good while to find out whether there be any divinity in it or not. Look all over Europe, at the once splendid musical and dramatic institutions—theatres, opera houses—which, in their heyday, closely grazed perfection, and have gradually deteriorated since, and those who know best will tell you that their deterioration has been chiefly due to the star system. While the old stock company system was in full force they were at their highest and best, but the star system has pulled them down. The older sociétaires of the Comédie Française in Paris, where the real star system has never been introduced, attribute the present artistic decline of that institution to the introduction of just so much of the star system as is implied in casting certain actors for a distinct line of parts, instead of having the entire company made up of "all-round" artists. And in this they are probably not far wrong.

The artistic folly of applying the star system to orchestral conductors lies in the fact that it inevitably gives the public an additional push in the direction of valuing the performance higher than the music performed. The public is, unfortunately, quite sufficiently prone to do this without any adventitious inducement. It is the virtuoso himself the public runs after, not the music he sings, plays or conducts; it is his personality, as evinced in his performance, which interests them most. And when it comes to the excitement of continually hearing orchestral performances under a new conductor, to the curiosity to see "what he will do with the music," and how much force he has in him, it is well-nigh impossible that much attention should be left over for the music itself. The love of music for its own sake gives way to a pampered craving for novelty. It is sheer aesthetic dram drinking.

Time was when excellent musicians, who had sat under the ministrations of the same conductor for years and years, would take the train for a neighboring city to "hear Berlioz conduct the fifth symphony," and see if they could not get a new emotion. Well and good, that was an entirely wholesome appetite. But, if "new emotions" of this sort are to be furnished the public several times a season, or even once a week, the matter assumes quite another aspect. Giving symphony concerts on this plan reminds one of the promise made by some French chefs, who bind themselves to give their employer three meals a day for a year, without repeating the same dish once—a most inveterately un gastronomical plan, by the way, for who would care to eat of his favorite dish only once a year? The whole business of "star" conductors is nothing more nor less than catering to, and making capital out of, that morbid, nervous restlessness of mind and taste to which, if anything, the term fin de siècle applies perfectly. After the star conductor, changed every week, nothing can come but the "star orchestra," also changed every week, and then—the deluge!

—Boston Transcript.

Victor Maurel, Actor.—Victor Maurel, the baritone, is to appear once as an actor at the Theatre Libre, in M. Mortier's *La Fille d'Artaban*.



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BRITISH OFFICE OF THE MUSICAL COURIER,
13 ARGYLL STREET, LONDON, W., July 13, 1896.

HERR MOTTL conducted the last of the present series of Wagner concerts on July 4. Weber's Euryanthe overture opened the concert. Mr. Ernest Van Dyck, the Belgian tenor, gave Am stillen Herd from Die Meistersinger, after which the first half of the third act of the same opera, with chorus, was performed. This number, perhaps the freshest music that Wagner has written, was given magnificently, Mr. Schloesser, of Bayreuth, singing the part of David. The second part of the program was the whole of the third act of Parsifal, with Mr. Van Dyck in the title rôle; Mr. Plunket Greene as Amfortas, and Mr. Bispham as Titurel. The performance reached a high standard of excellence, and all three soloists deserve congratulation, as well as the chorus and orchestra. Herr Mottl and the soloists were called repeatedly at the close. General satisfaction was expressed on all sides, and thus ends this season of these now well established concerts under the direction of Mr. A. Schulz Curtius. It is learned that he has already made arrangements to give another series, commencing in November, with Herren Mottl and Hermann Levi as conductors.

Herr Nikisch's fame as a conductor of Brahms has gone forth to the world, and London amateurs conversant with this conductor's gifts were looking for a treat when the Symphony No. 2 in D was announced. His reading of this magnificent work was one of the finest achievements of the musical season now coming to a close. The other orchestral works were the prelude to Lohengrin, the prelude and finale from Tristan und Isolde and the Kaisermarsch, all of which received his own well thought out masterly interpretation. The soloist on Saturday was M. Achille Rivarde, the young violinist who has been rapidly making a name for himself here, and whose playing in the Beethoven Violin Concerto added to the laurels he has already gained. M. Rivarde has since been engaged for fifty concerts in America during the next autumn and winter.

On Friday, July 5, in Steinway Hall, Mme. Liebhart gave her annual concert, when she was assisted by the following artists: Miss Marie Engle, Miss Regina de Sales, Miss Pauline Joran, Miss Luna Zagury, Miss Rosa Green, Mr. Joseph O'Mara, Mr. Edwin Wareham, Mr. Richard Green and Mr. Maurice Farkow; Miss Pauline Ellice, piano, and Miss Amy Porter, 'cello.

Mr. Clarence Eddy's third recital in the Queen's Hall on Sunday afternoon last confirms the opinion expressed in these columns in recent issues that he is one of the greatest of living organists. His masterly performance of Salomé's Sonata, Dubois' Faix Lux and In Paradisum, and Clausmann's Marche de Fête was sufficient proof of this assertion, if proof indeed, be required. The program also in-

cluded a Pastoral, by MacMaster, of great interest, and a Meditation, by the young English-Canadian composer Clarence Lucas. This work shows marked talent for the composition of organ music, and he has also evinced ability in other fields of composition. His rising career will be watched by the public with interest. Miss Fanny Woolf, who has already gained a reputation for being a violinist much above the average, played Wieniawski's Caprice, and a romance from the pen of her distinguished teacher, M. Johannes Wolff. A notable feature of the concert was the first appearance in London of Miss Rose Ettinger, a young American soprano, who has been trained by Mrs. Clarence Eddy, and who in the difficult Prock Air and Variations and Masse's Nightingale displayed a pure soprano voice of extremely wide range and excellent quality. She will be a welcome addition to the high sopranos now in London.

The grand matinée in Steinway Hall in aid of the Wimbledon Art College for Ladies, spoken of in these columns last week, was a very enjoyable concert. Those features which call for special mention were the singing of Dudley Buck's Sunset, Victor Harris' Melody and Ecstasy (Beach), by Mrs. Antonia H. Sawyer, and Mr. Whitney Mockridge's singing of Oscar Meyer's Before the Dawn, accompanied by the composer. Mrs. Sawyer has become a favorite in London during the short time that she has been here, and her rich contralto voice has been greatly appreciated. Mrs. Sawyer's intelligence in singing and charming manner before the public have also added to her popularity.

Among the concerts of the past week that deserve mention were those given by Mr. Jules Hollander, Mr. W. H. Wing and Mr. Walter Adcock in Queen's Hall; Mr. Frederic Griffiths in the Royal Academy of Music, when he introduced for the first time in London some flute solos by Frederic the Great of Prussia; Mr. John Thomas, the harpist, assisted by Mr. Hollman, Mr. Wilhelm Gans; and by far the most interesting, the concert given by the National Society of French Teachers in London. This had an extensive program, the performance commencing at 2:30 and coming to a close about 7. Two young Americans, Miss Roudebush and Miss Minna Kellogg, both from New York, made their first London appearances on this occasion. The former has a dramatic soprano voice of wide range, and in Elizabeth's Greeting and Aria from Tannhäuser and Chanson d'Amour (Hollman), with 'cello obligato, was very well received. Miss Roudebush has been studying for two years with Bouhy in Paris, and she does her teacher great credit. Miss Kellogg sang Souvenance (Bemberg), Chanson Bohémienne (Masse). She has a pleasing contralto voice of fine quality in the upper register, and sings with excellent style. She has been studying for three years with Mme. Delaqueriere de Miramont in Paris. I shall follow the career of these young ladies, and my readers will hear more of them from time to time. Another notable success was gained by Mlle. Carlotta Desvignes in Pleures mes yeux (Massenet). Francis Thome appeared on the program both as composer and executant, and many other well-known artists took part.

Frau Mottl, who recently made her English début as a vocalist at the Mottl concerts in Queen's Hall, has just been engaged by Frau Cosima Wagner for the parts of Freya and Gutrun in the revival of Der Ring des Nibelungen at Bayreuth next year.

A valuable discovery has been made by Herr Guido Peters, of Berlin, among the papers of his late father, of another of Beethoven's sketch books, probably dating from 1809. It is said to contain the sketches for the piano concerto in E flat, as well as for the Choral Fantasia, besides a sketch for a composition which Beethoven never finished, viz., a patriotic song on some verses by J. Collin. It has been suggested, so says the Daily News, that Beethoven relinquished the idea of setting these lines to music when the patriotic song of Weigl to the same words was produced at Vienna on the declaration of war against France.

Messrs. Edward Lloyd and Watkin-Mills are engaged as leading tenor and baritone respectively for the Cincinnati Biennial Festival in May of next year. Mr. Watkin-Mills

will leave England for his third transatlantic tour toward the end of March, and will be back in June.

M. Nikisch, who left London on Monday, has accepted the conductorship of the Berlin Philharmonic concerts, which will be given between October 14 and March 28. Among the eminent performers who will appear at these concerts during the season are Brahms, Paderewski, Sarasate, d'Albert, Burmester, Leopold Auer, Josef Hofmann, Jean Gerardy and Frederick Lamond. This takes up so much of his time that Herr Nikisch is afraid that he will have difficulty in gaining leave to come to England for a series of orchestral concerts next season, although he hopes it will be arranged.

Mr. Paderewski, during his stay in London, found time to hear five piano pupils of Mr. Michael Hambourg play, and highly complimented them on the great progress they had made under their master. Mr. Paderewski is patron and honorary examiner of Mr. Hambourg's academy for the higher development of piano playing, and the pupils of this institution will probably give a concert under Mr. Paderewski's patronage before he goes to America in the autumn.

Mr. E. W. Naylor has completed his book on Shakespeare and Music, which is to be published shortly by Messrs. J. M. Dent. Historical explanations of a selection of representative passages dealing with music are given at length, and an article on Music in Social Life During the Sixteenth and Seventeenth Centuries, with illustrations, will form the introduction. In the book will be found a photogravure of a group of Elizabethan musical instruments in the South Kensington Museum.

The newly organized American Society in London had a musical and miscellaneous program at their Fourth of July dinner in King's Hall, Holborn Restaurant. The most notable feature of the program was the singing of the United States National Anthem, composed by Mme. Amina Goodwin to words by Mr. W. Ingram Adams. The solo was sung by Miss Regina de Sales, and the quartet was formed of that lady, Miss Katharine Timberman, Mr. Edwin Wareham and Mr. John Morley. It met with a very hearty reception from the large number of Americans present. Others who contributed to the program were the Cornell University Glee Club, Miss Nancy McIntosh, Mr. Whitney Mockridge and the Misses Leach, who gave some of their negro melodies with banjo accompaniment.

The past and present students of the Royal College of Music presented Sir George Grove with a testimonial, accompanied by an illuminated address, yesterday at the concert hall of the college.

Miss Dora Bright has arranged for a series of piano recitals embracing examples of the compositions from the European countries which during the past 200 years have produced important composers for that instrument. Ancient Germany, modern Germany, France and Scandinavia will supply the materials for the first four recitals during October and November. Between Christmas and Easter there will be three recitals—respectively devoted to Italy and Austria; Spain, Bohemia and Hungary; Russia and Poland. Two more recitals—the Netherlands, and then Great Britain and Ireland—will after Easter terminate the series. An important feature of each occasion will be that Mr. Bispham will sing pieces representative of the nationality illustrated.

The party of American musicians, under the name of "The Church Music Tour," as announced in these columns last week, will visit Windsor to-day as guests of the London Section of the Incorporated Society of Musicians. The musical portion of the entertainment will be a service in St. George's Chapel, selected by Sir Walter Parratt, organist of the chapel, as follows: Service in E (King Hall); anthem, Ascribe unto the Lord (S. S. Wesley); voluntary, Fantasia in G (Hubert Parry); voluntary, Toccata in D (C. Villiers Stanford).

At the first promenade concert on August 10 the chromatic concert waltz from Cyrill Kistler's comic opera, Elenspiegel, will be performed, and the baritone solo from

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his music drama, Baldur's Tod, will be included in the program of the following classical concert.

Mr. Albert Gerard-Thies has arrived in London, and will give a recital at Steinway Hall next Thursday, when he will be assisted by Mr. Julian Pascal, pianist. Mr. Gerard-Thies has chosen a selection of songs that will give him full opportunity for displaying his talents and entertaining his audience. He has put down some four songs by the young American composer, Mr. Frank Sawyer. A report of the recital will be given in my next letter.

Sir Charles and Lady Hallé, accompanied by Miss Filinger, sailed for a concert tour at the Cape to-day.

Mme. Marchesi is in town for a few days with Mme. Melba.

I have just received from Mme. Jennie Campdon two programs of concerts she has given with her pupils in Los Angeles on the 14th and 21st of last month. Judging from the character of the music, Mme. Campdon has found promising material in South California, and no doubt those present enjoyed the excellent entertainment.

On the 8th inst. the twelfth annual meeting of the Corporation of the Royal College of Music was held at Marlborough House, the Prince of Wales in the chair. From the reports it was ascertained that the college under the direction of Dr. Hubert Parry is doing excellent work. Some 300 pupils are at present enrolled on the books, sixty of whom are receiving free musical education. This meeting was followed by that of the Associated Board of the Royal Academy of Music and the Royal College of Music, the reports of which show that they are doing good work in raising the standard of music by encouraging talent through their competitive examinations, and that in the 107 centres they have opened the patronage has been rapidly increasing. This institution is certainly one of the most potent factors in purifying England from bogus institutions. At the previous meeting the question of using the old building of the college for the younger students and the new for the more advanced was settled, and in order to prevent any student from claiming to be a student of the Royal College without sufficient reason, it has been decided to call them the Upper and Lower Colleges, and those from the lower will pass to the upper on reaching a certain standard.

The German Reed entertainments have been revived at St. George's Hall, and the principal item of the program is Happy Arcadia, an excellent example of Gilbertian topsy-turvyism.

The opera season at Covent Garden ends the week after next.

Signor Mancinelli told me he should not go to America next year, but will conduct in Italy, and give more time to composing. He is now at work on a composition for the Norwich Festival, which will be held in the autumn of 1896.

The artists announced here as engaged for Mr. Damrosch's German tour of five months include Mesdames Klafsky, Ternina, Galski, Schilling and Maurer, Messrs. Gruning, Popobici, Fischer, Behrens, Merten, Berthald and Rothmühl.

Mme. Ilka Palmy (Countess Kinsky) is greatly pleased with the reception she received at the hands of the English public on her appearance at Drury Lane in connection with the German company.

Mr. Franklin Taylor has made a second trip to South Africa as examiner of the Associated Board of the Royal College and Royal Academy of Music. The examinations have proved so successful out there that Mr. Eaton Fanning will be sent out next autumn.

The musicians of England are now thoroughly aroused on the question of pitch, and we learn that the Philharmonic Society has resolved to adopt the French pitch, and this step taken by the representative orchestra of England must have a great influence in bringing others to the adoption of the rational standard which is used everywhere else in the world.

Miss Buckley's Concert.

Miss Helen Buckley, the American soprano, from Chicago, whose artistic singing has been repeatedly mentioned in these columns, gave the following program at Mrs. Frank V. Atwater's regular Thursday afternoon "At Home" (55 Acacia road), which was given in her honor on July 4:

Scherzo, Saint-Saëns, Mrs. Clara Asher Lucas; May Morning, Denza. Mr. Edwin Wareham; Ariosa, Delibes, Miss Helen Buckley; Still wie die Nacht, Bohm, Miss Florence Oliver; The Yellow Daisies, The Blue Bell, MacDowell, Miss Helen Buckley; Heart's Delight, Gluck, Miss Helen Buckley; Serenade de Don Juan, Tschalkowsky, Mr. Edwin Wareham; Love's Philosophy, Jules Gordon; Melody, Song of the Shell, Gerrit Smith, Mrs. Gerrit Smith (accompanied by composer); Partout, Chaminade; He Loves Me, Loves Me Still, Mascagni, Miss Helen Buckley; U. S. A. National Anthem, Amina Goodwin (words by W. Ingram Adams), Miss Regina de Sales, Miss Florence Oliver, Mr. Edwin Wareham and Mr. John Morley.

Miss Buckley not only has a beautiful soprano voice, but she makes the most of it by singing with great intelligence. Her interpretation of the classical as well as modern schools of composition is such as to give genuine pleasure to both musicians and amateurs. She showed an artistic temperament and during the afternoon worked herself up in a manner that greatly pleased those present. Altogether, Miss Buckley's program was a decided success, and on this lady's return to America she should meet with a successful career. Miss Buckley had beautifully designed and hand painted programs to give her guests that were executed by two well-known American artists, Mr. L. S. Brumidi, from Washington, and Mr. C. B. Bigelow, from Chicago. Later in the afternoon some more music was given. Mrs. Antonio Sawyer, of New York, sang delightfully Mrs. Beach's Ecstasy; Miss Regina de Sales, Bemberg's Nymphs et Sylphs, and Miss Fay Davis, of Boston, delighted those present with the Christmas Dinner Party, by Kate Douglas Wiggin. Among those present were Miss Ellen Beach Yaw, Mme. Clara Poole, Mme. Else Invernol, Mme. Clara Asher, Mr. John Morley, Mrs. F. W. Linnell, Mrs. Kirkman, Mrs. Frank Whitaker, Miss Frances Allitsen, Mr. Ffrangcon Davies, Mrs. Buckley, Miss Maud Evans, Mr. Edwin Wareham, Mrs. Arthur Goodman, Miss Gladys Goodman, Mrs. Grant, Miss Guest, Mr. Brumidi, Mr. Bigelow, Mrs. and Miss Bowen, Mrs. Sutro, the Misses Sutro, Miss Lilian Grant, Mr. Lloyd d'Aubigné, Mr. Neal McCay, Mr. Edgar Archer, Mr. Gerrit Smith, Signor Aramis, Mr. J. W. Boden, Miss Delia Stevens, Mr. Edgar Stevens, Mme. Amina Goodwin, Mr. W. Ingram Adams, Mrs. Percy Dodson, Mrs. Denis Moore, Miss Emma Asher, Mrs. E. A. Rowlands, Miss Ada Boden, Mr. Clarence Lucas, Mr. Alfred Henry, Mrs. Alfred Hewson, Mr. Oscar Meyer, Mme. Medora Henson, Miss Mamie Buckarim Goodman, Miss Isabel Bratובר, Miss Alice B. Greenwood, Miss Marian L. Munger, Mrs. Byers, of Louisville, an amateur who has a beautiful voice, and sister of our well-known contralto, Miss Rosa Green, presented the hostess with a magnificent bouquet of roses in honor of the day. FRANK V. ATWATER.

Eames and Brazzi.—The reappearance of Mme. Eames on Monday night as *Marguerite* in Faust at Covent Garden attracted an immense audience, and the prima donna was greeted with that cordiality that always marks her appearance before her London admirers. Another American singer, Mme. Brazzi, who was associated with her in the part of *Siebel*, deepened the very favorable impression she created at her debut, which has been steadily growing during the six or seven times she has played the part this year. It was hoped that she would give an opportunity of hearing her in some of the other heavier contralto rôles with which she became identified in Nice.

The Dresden Season.—Between July 29, 1894, and July 23, 1895, the Royal Opera House gave 232 performances; of these were for the first time: Hamlet, Thomas; Falstaff, Verdi; Hänsel und Gretel, Humperdinck; Der Dämon, Rubinstein; Attila, Gunkel; Ingrid, Grammann; Der Apoteker, Haydn (composed in 1788); Das Irriicht, Grammann. The four last named works were produced for the first time on any stage.

Sutro Success in London.

THE Misses Sutro, ensemble pianists, gave a novel and altogether enjoyable piano recital in St. James' Hall on Monday afternoon. Their work is of the highest artistic value, the ensemble is perfect, the character and gradations of tone, technical finish and management of the pedals are beyond criticism.

Their program was a representative one, and their rendering of the Bach concerto in C major was very fine, especially in the long and elaborate fugue at the end. The program speaks of their ensemble being not the result of long study, but the response of two sympathetic minds whose musical intelligence has simultaneously developed. The spontaneity of their playing and the absolute unanimity of expression would indicate that this is the case.

In every selection they mastered the smallest detail, and the unanimous verdict here is that these works have never been heard so perfectly and artistically given.

To have achieved such success immediately following the recitals of Rosenthal and Paderewsky is a triumph indeed, and one of which they and their native land may be proud.

Les Preludes, by the last named composer, ending the program, displayed their technical acquirements and absolute sympathy to perfection.

Their success was attested by the emphatic indorsement of those present, and the musical public will look forward to hearing these artists again.

Besides the enthusiastic applause of the audience the critics were unanimous in their recognition of the wonderful achievements of these two young and unique artists. Here are some quotations from a few of the leading London papers.

The Telegraph says:

Our first business is to express gratitude for the pioneer work of the Misses Sutro, and to say how well qualified they are for the task they have taken in hand. However they may have made themselves what they are, the result is remarkable in its completeness. We see four hands, but are conscious of only one mind and feeling, and this, supplemented by adequate skill, gives us the chosen works as, let it frankly be said, we have never received them before. The young ladies should be heard often in London when the great metropolis again settles down to music.

The Times:

The Misses Sutro created a most favorable impression at their concert in St. James' Hall yesterday afternoon. They are accomplished pianists, of abundant technical equipment, and the principal effects of modern piano playing seem to be at their fingers' ends. In these days when pianists' repertoires seem sadly limited, it is refreshing to find quite new comers striking out a line for themselves by confining their programs to works for two pianos only. It is, too, worthy of note and of praise that only original compositions and arrangements made by the composers themselves are given.

The Post:

A piano recital of an unusual type was given yesterday afternoon by the Misses Sutro. It cannot be denied that the playing of the two sisters was in the highest degree remarkable. So perfectly did they work together that it seemed difficult to realize that the result of their labors should not be due to one mind instead of two. They are both highly accomplished pianists, and play with great delicacy, feeling, wonderful precision and accuracy.

The Advertiser:

There is nothing novel in two young ladies playing in ensemble, but it is uncommon to find two players who have apparently the same intellectual faculty and an identical power of expression. The mere keeping of time is a small matter, and unanimity so far is achieved by pianists of moderate attainments; but the Misses Sutro play with one head, with one heart, and so sympathetically perfect is it that their efforts appear to be the result of a single pianist and a single piano. This is the great charm of their playing. Individually they are clever, and as executants demand serious consideration, as in these days of Rosenthals and Paderewskis we look for so much that it is difficult to catch the ear of the public.

The Globe:

The Misses Sutro played with unusual sympathy, refinement and executive power.

Mozart Monument.—This monument will be unveiled in the spring of next year, not on October 4 as announced. The delay in this ceremony will cause all other arrangements to be put off till May, 1896.

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BOSTON, Mass., July 21, 1895.

IT once was my fortune to read an article before a club of women. The subject was not the clarinet, with a fascinating digression on the employment of the chalumeau, and, incidentally, curious facts concerning the boyhood of Denner. The title was Opera as a Thing of Fashion. Never shall I forget my consternation when a woman burst out in a decisive voice, "Do you prefer the potentiality of a singer to the mere exhibition of technique?" But a bright-eyed girl relieved me from embarrassment by asking before her associates, "Do male sopranos sing in opera? Why don't they? Are not their voices agreeable?"

This is merely a prelude to the announcement that I do not grasp with ease the metaphysics of music. That a mental impression results from the more or less immediate and visible transformation of a centripetal current (nervous sensorial) in a current that is centrifugal (nervous moving) is as though a Bulgarian addressed me fluently in his native tongue; I am impressed, and I suppose it's all right. Herr Hanslick, the newspaper man, is a more pleasing companion than Dr. Hanslick discussing the beautiful in music. And yet I am wading bravely through a translation into French of *The Psychology of the Beautiful and Art*, written originally in no doubt choice Italian by Mario Pilo, and published this year by Alcan, Paris.

Now when the eminent professor of the College Tiziano, at Belluno, writes, in explanation of the difference between the sensually beautiful and that beauty which is classic, "In this latter even the most complete nudity, as in the Venus of the Capitol, is chaste and flawless, because it is a pure, visible form, composed of cold lines, of marmorean reliefs; while in the former a trifle, a look, a smile, a movement, a perfume, a glow, a suspicion of skin in a fleecy haze of lace and ribbons, can cause a vertigo, and picture to the mind a paradise of fantastic joys in infinite variety"—this I understand; and I say to the illustrious Signor: "I am with you! What ho, waiter! Another bottle of Orvieto!"

So, too, Pilo's explanation of why you delight in a cigar is eminently satisfactory. Some smoke, as you know, from want of thought—see Schopenhauer. Rollo's Uncle George used the weed because he suffered from a cruel nervous disease. Others take tobacco as a preventative of toothache. But listen to Pilo, who has given reasons better than those here advanced; better than the desire to ward off gnats in summer and purify potted plants in winter. Even the sternest Bostonian smoking in the branches of his family and colonial tree must find comfort in such a learned excuse for a petty vice. "The passion for the cigar," says Pilo, "is so widespread because the tobacco tickles harmoniously nearly all the senses at once: the visceral, the muscular, that of touch, through the exercise of lungs, lips, tongue, teeth, salivary glands, pressure, cold and heat; the taste and the smell by the flavor and the odor, piquant and aromatic; the hearing, so discreetly, so intimately by the cracking of the leaf, the rhythmic expansion of the air, which penetrates into the mouth, and the sight,

by the shining of the embers in the darkness, the lengthening of the white ash in the light, the gray, azure pearl clouds, twisting themselves in fantastic spirals in a repose full of dreams and visions of the narcotized brain." And all this rhapsody over an Italian cigar, or better segar; possibly one of those enormities with a straw in it!

But when Pilo wrestles vigorously with the elemental principles, then I simply admire his courage and his aplomb. I am unable to name the conqueror.

Let us see, however, what he says about music.

First of all, in his opening chapter, he declares this belief: "Try to find out among a hundred persons of every condition and degree of culture, taken at random from those whom you meet daily, their idea concerning the beautiful, and nearly all of them will tell you that 'the beautiful,' so far as they are concerned, is that which pleases them. Now, I side with the ignorant. A great truth is contained in this democratic definition of the beautiful. It is not a substantial entity; it is not a metaphysical quality; it is not a privilege of works of art, an exclusive and desired product of man; it is purely and simply our fashion, subjective and personal, of feeling natural things, an agreeable impression which they can produce on our nervous system, and which we, in turn, are in a condition to express and communicate in different ways to those like us. But it is necessary to throw light on that which is here understood by pleasure, and in what sense we appropriate the popular definition. To do this it is sufficient to comprehend its compass and direction, to note its profound subjectivity, and then its relation to the personal character of the individual who judges.

"Now character is only the sum, or, better, the resultant of all the experience inherited from ancestors and acquired by the individual; a vast and fecund capital to which all the economy of our psyche uniformizes itself. To this interior capital each new moment of our cerebral relations with the divers organs of sensation, and, through them, with the exterior world, brings continually a little or great increase, or diminution more or less strong, just as each new excitation shows itself positive or negative in its relation to the pre-existing sum. In the first instance, the perception will be an addition to character, it will inscribe itself in the memory with the sign 'plus' and will bear this name—pleasure; in the second instance, it will, on the contrary, be a subtraction from our psychological capital, it will bear in our mental outfit the sign 'minus,' and its name will be—pain.

"But character is made up of sensorial recollections and spiritual recollections; that is to say, sentimental, intellectual, ideal, and consequently we experience the pleasures and pains of each one of the psychic varieties. We call pleasure beautiful and pain ugly, exclusively or at least essentially and chiefly sensorial; pleasure good, and pain evil, chiefly sentimental; pleasure truth, and pain falsehood, chiefly intellectual; pleasure holy, and pain accursed, chiefly ideal.

"The beautiful, then, is that which pleases us, but that which pleases before all and above all the senses; and this necessarily by definition; then, eventually and subordinatedly, that which pleases also the mind; that is to say, sentiment, intellect, ideality, thus raising itself gradually to the highest beauties."

If amateurs, professionals and even critics would bear these principles in mind when they discuss musical compositions, there would be much less spoken and written nonsense, less hysteria, less acrimony and better blood.

The pages devoted specifically by Pilo to music are in the division of the book that bears the title, *The Objective*

Sensorial Factors of Art. He has just spoken of painting, sculpture, embroidery, mosaic.

"Let us now pass to the arts of the second group, to the series parallel but on a higher plane, which are able to render better than space, matter, aspect, the time, the force and the soul of things. In the first place, music, amorphous note, precedes gesture and speech in the brute as in man, as the expression of pleasure and pain, and even when it is at the height of its development, gives only vague and uncertain nuance of thought; it is a cry, lamentation, at the beginning isolated, then repeated monotonously in rhythm, then alternated and combined with other cries and other lamentations or with noises of every kind before it is true music, such as we understand it, vocal or instrumental, it begins even in man, by simple unconscious bursts of joy, by cries and beatings of hands or feet in cadence, by unformed but rhythmical sounds uttered by rude instruments discovered accidentally, stones, metals, reeds, shells, horns, membranes, weapons, sticks; such is the orchestra of the savage; such is the music of the child, no more perfect, to tell the truth, than the chirp of grasshoppers and crickets or the song of frogs and birds, some of which arrive at imitative music, as does man; at creating acoustic images of the external world; at repeating the alternate rise and fall of the sea waves, the sighing of wind in the branches, the howls, the neighings, the bellowings, the roarings, the thousand voices and constant murmurs of animated nature.

"Elaborate, combine, mold together all this incoherent and varying material; allow it in the long successions of years through which civilization ripens and art evolves itself, to transform itself and to idealize itself; manufacture new instruments richer in tone or more delicate in sonority; regulate the rhythm, study the chords, adjust notes of the different instruments and the voices of the different individuals; pass from the rational succession of uniform sounds in a determined movement to that of divers tones melodically and harmonically arranged, and from this to the ensemble of tones and different timbres harmonically and instrumentally associated; divided measures, strophes, motifs, in ascending or descending gradation, or undulating, or trilling, the series of sounds at first continuous or irregular; and you come little by little, almost without preceiving it, remaining always on the humble ground of music and of purely sensorial and ornamental song, to the vocal flights, roudades and embroidery of notes created by Delibes or sung by Patti, to the descriptions and the musical landscapes of Schumann and Berlioz, Rossini, Beethoven, Wagner and Verdi, which delight if not precisely the heart and the brain, at least, and exquisitely, the ear.

"And here I again ask: Where are the boundaries between song and the mimic, between music and the dance? At first they are completely confused, intimately associated in the obscure and far-off humbleness of common origin; and still to-day the singer is led instinctively to gesticulate, and he that hears the sound of an instrument is tempted strongly to walk or dance, or at least gesticulate.

"Where is the boundary between music and poetry? Between a tone and a word? Between song and speech? I know that I can by whistling rebuild a conversation, or better, the substratum of tones and rhythms which serves as bass to human speech; that I stamp my foot at orchestral rhythm and also at the winged metre of an ode; that the transition from the recitative of melodrama to the emphasis of declamation is imperceptible, and that I have more than once experienced in hearing an instrument played the impression of veritable conversation."

But let us turn to lighter things. In the last number of *THE MUSICAL COURIER* I spoke of the insomnia of Mr. Richard F. Carroll, the librettist-comedian, produced by mental contemplation of the laurels of Mr. Harry B. Smith, the companion of Mr. DeKoven in the chariot of triumph;

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not the slave that whispers in Mr. DeKoven's ear "Remember, thou art mortal," but the full sharer in triumphal joy.

Little did I think that there was truth in the charge of insomnia. Yet I read in the *Transcript* of the 20th, this paragraph: "Richard F. Carroll is said to have written the following lines when under the influence of morphine administered to relieve pain and to bring the restless slumber which was loth to come." (Methinks I recognize here the inspired hand of the passionate press agent.)

The poem is a sweet thing. It begins:

"Oh, Morpheus, come, I pray thee,
And hearken to my call,
And cast thy soothing magic
O'er body, brain and all.
My heart is wild and restless,
My brain needs thy sweet aid,
My soul is numbed with anguish,
Cast over me thy shade."

Mr. Carroll then invokes Death, "sweet death of thoughts," and thus does he close his entreaty:

"But close my eyes a second—
A year—a day—forever.
Come, sleep—come, rest I pray thee,
Join death and me together."

It is, then, not unlikely that Mr. Carroll composed the libretto of *Kismet* when he was under the influence of morphine.

If he could only hear his own operetta as does the hearer in the audience, his insomnia would take to itself wings. And yet, like Mithridates, he may be so insured to the slow poison of comic opera that even *Kismet* would not affect him.

I am told that *Kismet* is a success, judged by box office receipts. There are souvenir nights or matinees, I really don't remember which, and "popular and charming ladies of the company" present the souvenirs with their own fair hands. Then, of course, Mr. Carroll will have his turn, and will distribute, no doubt, volumes of his Poems Inspired by Sundry Occasions to palpitating admirers.

The *Allgemeine Music Zeitung* tells of the blowing of lures from the balcony of the Prince's Palace in Copenhagen on St. John's Day. In its description of the old instruments it says the usual length is 7 feet. "The tones are natural tones, and resemble those of the tenor trombone with generous compass."

Now, Mahillon, in his catalogue of the Museum of the Brussels Conservatory, declares that the "Hölzern Trommet" described by Praetorius is nothing but the Cor des Alpes or the Norwegian Lur (or lur). And he gives an account of the lur in the said museum. "A long wooden pipe composed of two parts held together by bands of bark. The column of air, irregularly maintained, produces harmonics so false as to be unsatisfactory to modern ears. There is no embouchure; the lip pressure is immediately on the edges of the orifice of the tube." The length of this particular lur is about 6½ feet.

Have you read *Der Synagogale Gesang in Seiner Historischen Entwicklung*, by Dr. A. Ackermann, Trier, 1894? There is much curious learning in this pamphlet.

When you take into consideration the fact that the Jew is such an important figure to-day in the musical history of the world, you read the following quotation from old Gerber's lexicon with a rubbing of the eyes: "Salomo de Rossi (1565?-1638?), a Jew, industrious in music, even to composition, and indeed he has written compositions of no little fame, which, considering his nationality, is a remarkable instance in that day."

Dr. Ackermann quotes freely from the wisdom of the Rabbins. It seems that the name of the great cymbal player and teacher in the time of the glory of the Temple was Ben Arsa, and the favorite singing teacher was Hogras. Unluckily there is disagreement as to the personality

of the flute players. Some say they were servants of the priests; R. Jose is sure they belonged to the families Beth ha Pegarim and Beth Ziparia; but our old friend R. Channina ben Antigonus swears they were Levites.

"Bad men have no songs." Talmudic Haggada.

"And the Egyptian woman brought with her a thousand Egyptian melodies and taught him the service of the gods." Schabbath.

"The Greek is the language best adapted to song." Jer. Sota.

"God has distinguished men from one another by three things: voice, melody, appearance." Aboth des R. Nathan.

But what sort of a song did Balke's Queen of Sheba sing when Solomon would fain hear her? Surely she was a contralto. Did she accompany herself on the nebel? Did girls in her retinue strike madly the top in the refrain? Or was there the sound of kinnor and halid?

After all, if you wish to read the clearest and sanest book on Jewish music, get *La Musique chez les Juifs*, by Ernest David (1873), that is if you can find a copy, for there were only 100 copies printed, and only seventy-five of these copies put on the market.

David says: "The bayadères (for there were such in Judea) employed music as one of the most powerful instruments of seduction, as Isaiah tells us, xxiii., 16. 'Take a harp, go about the city, thou harlot that hast been forgotten; make sweet melody, sing many songs that thou mayest be remembered.'" Cahen declares that this verse should be considered as the fragment of a popular song, known as The Harlot's Song.

It seems that the poorest Israelite was in duty bound to follow the corpse of his wife with a female wailer and two flutes. This reminds one of the story: "Pshaw! You ought to have seen me at the grave! I raised hell at the grave!"

PHILIP HALE.

Boston Music Notes.

The music of the different songs in the drama of Meir Ezofowicz, which was played here the evening of July 15, was composed by a talented young Jew, Rev. Rudnitsky, a cantor in a synagogue in New Jersey. Like all Jewish tunes they are in a minor key.

The following letter about chimes in the *Boston Transcript* will undoubtedly find sympathizers in many cities:

"In the *Transcript* of July 18 there is a very interesting article on the new chimes of the 'First Church of Christ,' on Falmouth street. It is certainly interesting to learn about the mechanism of chimes, and these chimes are particularly sweet. When they were used, as when first placed in this tower, for the playing of tunes it was a pleasure and a delight to hear them. The tones are full and sweet, and never so forceful as to pain the ear. But there is another side to that question. The musical phrase used is of sixteen tones—four tones repeated four times, with a different arrangement of each. The whole phrase is not bad, but to a musical nature it is simply maddening to wait fifteen minutes between each phrase of what may be called a 'tune.' It recalls the well-known incident of Von Bülow, who, while visiting at a certain house, willfully went to bed instead of showing himself in the drawing room where were some guests especially invited to meet him. One of the guests, who was also an intimate friend of Von Bülow, played a favorite composition of the master, leaving off purposely in the middle of its most important harmonies; and after a few moments Von Bülow came tearing in, robed in his dressing gown, made a dash for the piano, and finished the phrase from the point at which it was left.

"Unfortunately we cannot get at those chimes to compel them to finish their very commonplace—if sweet—tune. And every hour there is the same agony to endure. Add to this constant nervous strain that of trying to go to sleep at night and of being awakened in the morning hours before one is rested—having in fact had only the sleep of exhaustion and not that of rest, and there are two reasons against those chimes. The tones ring in one's mind be-

tween times, making musical study well-nigh an impossibility, and are even worse in effect than the horrible

'Punch, brothers, punch with care,'

which set the country in protest a few years ago. And may I ask what is the use of those noisy things every quarter hour. There is no clock face to inform the passer the hour to which the quarters belong. A silent clock face would be a boon to the public. These chimes, sweet though their tones are, are an unmitigated nuisance. Ought not they to be suppressed, as were the fire alarm bells long ago? If they were to ring some complete tune or phrase every hour one would accept it with a better grace."

At the Point of Pines on Sunday Baldwin's Cadet and Germania bands, and Partridge, Kaula and Damm, soloists, will be the attractions.

Baldwin's Cadet Band will begin the festival in the afternoon, Frank E. Partridge and J. Thomas Baldwin, conductors, with a fine program of ten numbers, opening with Trinity Commandery March, Jones. Frank E. Partridge will give a cornet solo, Flocktonian, by Casey, and Suppe. Wallace and other popular composers will be worthily represented. This concert will be followed by the Germania Band, Wilhelm Rietzel conductor, in a program of the same length, and including Saint-Saëns' march, Algerian Suite; selections from Gounod's Faust, and a galop, Bachus, Rietzel.

In the evening the Germania and Baldwin's Cadet bands will unite in a concert of unusual brilliancy, and conducted by Wilhelm Rietzel, Frank E. Partridge and J. Thomas Baldwin. The opening march, Pierdou's Hasty Padding Centennial, will be followed by selections from Wang, Iolanthe and Fedora, Kling's duo for piccolo and clarinet by Messrs. Damm and Kaula, and other popular selections.

The native Hawaiian singers, who are appearing at the Volcano of Kilauea, have a great many urgent invitations to sing at various social and church affairs, but it is seldom found convenient to lend their services, as they appear every fifteen minutes at the Volcano. Tuesday night, however, they consented to sing before a gathering at Berkeley Temple, where Gorham D. Gilman, the Hawaiian consul, spoke on Hawaii.

One of the comedy characters in Frank Daniel's new comic opera, *The Wizard of the Nile*, is *Cheops*, the Royal Weather Prophet, or Farmer Dunn of Egypt. Nothing ever turns out as this guardian of the elements predicts, but he remains cheerful through all his difficulties. The part will be played by Louis Cassavant, a young basso, who was understudy for Eugene Cowles with the Bostonians last season.

SPRINGFIELD, Mass., July 19, 1895.

Local amusement seekers are to be treated to a novelty in the form of summer opera, arrangements having been completed for a production of the new burlesque, *King Henry No. 8*, during the last week of July. The piece was recently written by Messrs. Boltwood and Liddle, of Pittsfield, and this will be its initial performance. The rehearsals which have been held show it to be an exceedingly bright and tuneful work, and indications point to a brilliant success. The opera will be given in the commodious Court Square Theatre and will be beautifully staged, the costumes being designed especially for the occasion by Herman Bucholz, the well-known costumer.

The entire affair is under the management of Mr. Fred Goodwin, who will appear in the title rôle, and all the principals are singers of ability. The chorus numbers about sixty, and is thought to be the best ever organized in this city, more than half the number being soloists in the different church choirs. If the performance is a success a permanent organization will probably be effected under the style of the "Springfield Opera Club," for the purpose of giving a series of high grade operas during the coming season.

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A Maurel Story.

VICTOR MAUREL has been contributing to the *Paris Temps* this week his impressions of American women and tells this curious little story: At a recent reception in the house of a multi-millionaire in London, at which the Prince of Wales was present, a young and beautiful American singer took part. She is affianced to a Boston artist exhibiting in Paris and London, who was also present. M. Maurel continues with great impressiveness:

"At the end of the concert the royal guest made his way to the diva and offered to escort her to the buffet. There was a murmur of astonishment among the noble ladies present, but only for a moment. The fiancé attracted everyone's attention. Pale, agitated by a nervous trembling that he could not master, he watched the scene, the meaning of which he could not well comprehend. All at once, without the least embarrassment, the fiancé turned to him and said, with a smile:

"Wait for me an instant; the Prince wishes to have the honor of escorting me to the buffet."

"It would be impossible to describe the tone in which the words were uttered, but I remember that one of the most distinguished men of the English court said to me, with an expression of mingled admiration and astonishment:

"I know no one, neither duchess, princess nor queen, capable of escaping so easily from so delicate a situation."—*World*.

Music and Pictures for the Fair.

MRS. THEODORE SUTRO, chairman of the Committee on Music in New York, in aid of the Woman's Department of the coming Cotton States and International Exposition, to be held in Atlanta, Ga., has received great encouragement in the direction of securing compositions, photographs, &c., relating to women who are identified with music.

Among those who have agreed to send exhibits are: Mr. Trethar, an original Patti; Mr. John C. Freyer, a number of photographs of musical celebrities of the past; Sarony, photographs; Novello, Ewer & Co., compositions and musical books; Neppert Brothers, music sheet cabinets; Dolge & Son, Autoharps; Edgar S. Werner, a number of books on music; Mason & Hamlin, organs; Oliver Ditson, a collection of over seventy-five original compositions, music books, &c., by women; August Gemünder & Sons, a collection of violins, mandolins, guitars, &c. A greater collection of musical compositions, books on music or law, or printed essays on woman's work in music or jurisprudence, photographs and autographs of women who are engaged in the profession of music or law, bas reliefs, busts and plaster casts is promised. All exhibits must be ready for shipment by August 1.

The Music of Japan.

(Continued.)

THESE (blind) musicians form in Japan an association of the highest importance. Here is its origin: In 1193 a redoubtable warrior, Meenamoto-no-Yoreetomo, founded a new dynasty by usurping the temporal power from the chief of the Sintoist faith. This caused a civil war between the parties. Kakego, commanding general of the Fekke faction, was at last taken prisoner in a decisive battle by Yoreetomo, who did everything he could to attract Kakego to his side; but the rebel general, refusing the most brilliant offers, answered: "I have been a faithful servant to a good master, who exists no longer; no one can boast of having received from me the same tokens of affection and fidelity. To be sure you have saved my life, but unfortunately I could not look at you without being inflamed with a desire for revenge. The only mark of gratitude which I can show you is to take my eyes out, that I may not be tempted to do you harm," saying which he tore out his own eyes and threw them at the feet of the conqueror. Of course he was liberated and took refuge in the province of Pyanga, where he founded the association of the blind—of all classes and conditions—under the name of Boosets-Sato.

All members of this association of laymen shave their heads; formerly they enjoyed great privileges, their chief had the title of prince, and they had counsellors, treasurers and officials of all grades; they were all blind. The members of this association devote themselves to various manual arts, and the money thus earned goes into a general fund. The most wretched members of this community become musicians, the haven of miserable wretches in other countries besides Japan! They play at the concerts of princes, at festivals and at tea houses, which are really the fashionable resorts for entertainers, for the Japanese never receive at home; if perchance they should invite an intimate friend to their house the son alone assists at the meal, excepting these very rare occasions they receive their friends at those restaurants called Tahaye. Such feasts are never attended by ladies, but the caterer takes good care to have a number of Gueshias present; these are young, attractive girls, whose vocation is to sing and dance at festivals, accompanying themselves on the Shameeseng. This constitutes

the fourth and lowest class, which is also most numerous on account of the large number of women who belong to it and who, like their sisters in Europe, are excluded from assisting in musical services at Divine worship.

These Gueshias are bought from their parents when five or six years of age by speculators, who pay for them from \$8 to \$12 apiece; after the bargain is concluded the speculator places the child under the best masters in music and dancing, so that when the girl reaches her fifteenth year, if capable to assist in a concert, she is worth from \$100 to \$150. The girl is then hired out to tea houses, hotels and private houses, a strict watch being kept all the while over her morals; for such services the impresario receives from 30 to 50 cents for two hours, in addition to which the Gueshia receives a small fee.

At the age of about thirty these girls usually lose their freshness and regain their liberty. Having sung and danced all this time under an assumed name, they have no difficulty, and especially if they have been saving of their fees, to find a husband and settle comfortably for the remainder of their days, which is faithfully emulated by singers and dancers in other countries. Formerly these four classes were divided into a number of small societies or circles; to-day each one of them has its supreme master, who has the right to confer rewards and to bestow honorary distinctions; the greatest of all is the permission to tune the first string of the instrument one octave higher or lower than the regular tone.

The altered tones which present themselves in the Japanese scales are not exactly what our sharps and flats represent, but for that matter scientists have contended for a long time that our modern instruments of positive pitch fail in giving the just intonation that is obtainable only on a string instrument or with the human voice properly trained. Yet people who have spent a winter with a missionary or in some city of Japan constitute themselves as judges of Japanese music. How easily our ear, attuned to the modern scale as learned at the piano, can be deceived is told by an incident in the life of Villoteau.

A most erudite French musician, he was one of a large party of scientists who accompanied General Bonaparte to Egypt, his task being to collect facts and materials relating to the different Oriental nations (such as Arabs, Copts, Greeks and Armenians) scattered over the land of Egypt. While at Cairo he took some lessons of an Arab music master in order to have a thorough knowledge of the musical system of the Arabs. He noted down certain melodies which the teacher sang, and corrected now and then some errors in intonation which the Arab master seemed to make; when he came to sing them for him, however, he was told that he was singing false notes. A lively dispute ensued, each one maintaining that the ear of the other was at fault.

The dispute would have continued and the breach between the two learned men would have become lasting had not Villoteau set himself to thinking, and concluded that the intervals of the Arabic scale must be different from those of our own, which was indeed the case, hence why they appeared wrong to him.

In conclusion let me say that, strange as it may seem, people who know nothing or very little about music are the first to discuss its importance, merits and demerits; at times they are accurate enough in their observations, but the conclusions they draw are usually most illogical; they find it easy enough to condemn the music of a people whose traditions, laws, religion and customs, not to speak of climatic influences, are entirely different from ours, yet when we see a Japanese, insensible to the masterworks of Haydn or Rossini, melt into tears at the sound of native melodies we must recognize the subtle influences of their harmony, incapable as we may be to understand it. Right here let me add that a set of six Japanese national songs, arranged for the piano by Rudolf Dittrich, has just been published by Breitkopf & Härtel, of Leipzig, the cover and title page having been printed in Tokio.

To continue, however; ever ready critics should remember that the aural nerves of one race vibrate at a different rate from those of another race, and, being attuned to a different pitch and quality as to sound, the former are not competent to judge the music of the latter. Each race has its keynote, physical, mental, spiritual, and responds to it fully; it is also a well established fact that educational methods, physiological influences, mental bias, &c., are sufficient to account for the various national peculiarities in the way of music.

It was Cardinal Newman who said: "Taking men as they are commonly found, one man is not equal to the task of appreciating the circle of ideas and the atmosphere of thought which are the life of another; and yet he will commonly be forward in criticising it and condemning it, not having heard what it has to say for itself, but simply and precisely for the opposite reason because he has not."

JAROSLAW DE ZIELINSKI.

Cricket on the Hearth.—Dickens' Cricket on the Hearth seems to have suddenly struck the fancy of French playwrights. Two operative versions of *Le Grillon du Foyer* are announced, one of them by Audran, as well as two plays founded on the story.

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Their names will be announced hereafter, and in the meantime those composers who are reflecting upon a competition are invited to visit the Æolian Company in New York city or any of its numerous branches in the large cities of the United States, where the same courtesies will be extended to them that are extended at the New York offices.



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"ENTREZ! ENTREZ!"

"IT is the patron saint's day; it is favored by a beaming sunlight—a universal, joyous feeling is floating in the air.

"On the only village square a show booth has been erected. It seems that wild animals will provide the show. Great curiosity of the crowd which gathers in the 'Oriental menagerie' long before the parade is to begin.

"Suddenly a splendid looking young girl appears on the front platform, gracefully saluting the assembled crowd. Her bare arms and her low cut corsage enchant the public. With an indomitable vigor she marks by beating the big bass drum and crushing the cymbals together the doleful tremolos of the orchestra. 'Enter, enter!' she cries. 'Twenty-five centimes the first, ten centimes only the second places. Enter, ladies and gentlemen!'" And they enter. Our picture this week is from a painting by Mdlle. G. Achille-Fould. The above is a description of it.

HAYDN'S OPERA, THE APOTHECARY.

THE close of the Dresden operatic season was signalized by an event of uncommon interest, that is the production of an opera by Joseph Haydn which had recently been found and translated, for it was originally in Italian text, by Dr. Robert Hirschfeld, of Vienna, the well-known music critic of the *Presse*.

The opera was named *Lo Speciale*, and was composed in the autumn of 1768 at the castle of Prince Esterhazy on the Neusiedler See, where there was a fine theatre seating 400 people and well stocked with scenery and rich costumes. The opera was performed there and also in 1770 at the house of the noble Von Gummerau in Vienna. It is more a melodrama of delicate comique than an opera, but of a style which does not approach Mozart's *Entführung*. The three acts were condensed by Dr. Hirschfeld into one by extirpating some tedious recitations and an aria. The pruning has been done with great care, and in its present form it has proved interesting and very successful, with every indication that the opera, *Der Apotheker*, as it is now called, will make the rounds of the Continental opera houses.

The production and the enthusiastic manner in which it was received at Dresden is also a noteworthy event in showing the changes of the musical taste, with an opening perspective of what may yet be expected. Wagner, who reigned supreme for several decades, had no successor. Then came a reign of the interesting new Italian realism, with its condensed and terse action. That the end of this school is near is shown in Sonzogno's Berlin coming opera season, which will be held at a side theatre, while only three years ago Sonzogno would have found the doors of the Royal Opera House wide open.

The moment is not unfavorable for the unearthing of the old masters' works. We cannot look in the works of Mehul, Cimarosa, Weigl, Dittersdorf, Cherubini, &c., for strong dramatic effects; their elegance of rhythm in the music must be the means of giving the auditors the patience to find pleasure in these delicacies. The librettist of *The Apothecary* is not known; the subject is similar to Beaumarchais' *Barber*. We have here an old guardian of a rich girl, who dupes him, the old apothecary, by taking the young clerk.

Dr. Hirschfeld gives much credit to the Princess Metternich for having aided him in bringing the little work before the world. He also stated that, in spite of the Italian subject and the old Italian operatic forms, the work is especially Haydn's in feeling and invention, and true German, and says further: "I will

only quote the quartet which points directly to Mozart, to *Ländler* in the trio as a precursor of Schubert's song, *Du Bächlein meiner Liebe*, and *Grille's* aria which foreshadows the Haydn of *The Creation*, and rhythmically conceals the exact notes of the beginning of Haydn's Austrian Hymn."

The opera has only four principal rôles and a chorus at the end of the act, which only lasts one hour and a half.

ANNALES DU THEATRE FOR PARIS.

NOËL and Stoullig, the former being the first secretary of the Opéra Comique, the latter critic of the *Nationale*, have just published the twentieth volume of their *Annales du Theatre*. Sarcey, the critic, answers this the twentieth volume as he did the first, that the situation had changed but little during the past twenty years.

According to the *Annales* we find that *Lohengrin* was given in 1891 thirty-six times, in 1892 thirty-eight times, in 1893 twenty-three times and in 1894 fifteen times; the *Walküre* in 1893 forty-five times and in 1894 twenty-three times. Comparing with these figures the most favored French composers and their works, we have *Le Mage*, by Massenet, in 1891, thirty-two times; *Salambo*, by Reyer, in 1892, forty-five times; *Samson and Delilah*, by Saint-Saëns, in 1893, thirty-six times, and *Gounod's Faust*, in 1894, forty times. The highest point the Wagner operas reached was in 1893, with sixty-eight representations; in 1894 *Faust* was victorious over the two of Wagner's operas—forty against thirty-eight. *Gounod's Romeo and Juliet* was given in that year fifteen times.

During 1895 Wagner's ascendancy was again pronounced by the introduction of *Tannhäuser*, to which next year *Die Meistersinger* will be added. The program of the Grand Opéra has gained little since the introduction of Wagner; it must be borne in mind that there are only three performances, and in winter four, every week. In 1894 were given but eight long and six short operas and three ballets. The first novelty was Massenet's *Thais*, which was only saved by cutting it down considerably; it had twenty-seven representations. Verdi's *Othello* had nineteen, which number increased in 1895. After eight performances *Lefebvre's Djelma* was taken off. At the Opéra Comique were given in all thirty-nine works; of these Verdi's *Falstaff* had in 1894 fifty-one, Thomas' *Mignon* forty-eight, Bizet's *Carmen* forty-two, and Mascagni's *Cavalleria Rusticana* thirty-seven representations.

CONDUCTORISMUS.

THE tempest in a teapot which Eugen d'Albort and Stavenhagen have raised at Weimar has drawn renewed attention to the status and pretensions of conductors in general, for the conflict in the Saxon duchy has its parallels in many cities of Europe and America. In the old days, when we were satisfied with *Norma* or *Masaniello* or *Der Freischütz*, the conductor played no prominent part, and no competent musician would speak of the conducting of these and similar works as an "art." But now—what a change! It is no longer the music first and last, but the conductor first, last and all the time, that the public is summoned to admire. People used in those old days not to hear of "model" performances of *Don Giovanni*. Mozart was enough for us then. Now we hear every day of "model" performances of *Tristan*. The merits of these model performances are assigned not to Richard Wagner, but to this or that distinguished or illustrious conductor. If Wagner is mentioned it is a mere side notice, such as "Wagner in his grave would have rejoiced could he have heard the execution of his work under the direction of the gifted and illustrious X. Y. Z."

A German critic, who goes profoundly into the question finds the growth of conductorism and the science of conductorology (new things need new words) in the growth of Wagnerianism. Wagnerianism had its costs in Dresden, but came to grief in conflict with the old bureaucratic Court theatre. In Dresden he wrote *Tannhäuser* and conceived the *Nibelungen*, the *Meistersinger*, the *Tristan* and *Isolde*, but his reforms in art, like his reforms in politics, had no practical results in that city. Wagner fled, the Court theatre remained.

But in Weimar things were different; there Liszt was lord of all, and there Liszt, under the protection of the Grand Duchess Maria Paulowna, gave the first performance of *Lohengrin* on the occasion of the Goethe Festival. Weimar became the cradle of the new conductorism. Liszt's vast intellect founded a

school. The works produced under his inspiration at the Court theatre or in the Wittgenstein salon at Altenburg, whether Wagner or Liszt or Berlioz or the "last" Beethoven, were all pre-eminently in the new style and difficult. For Tausig, Damrosch, Draeseke, Reubke, Cornelius, the lines of the score were not sufficient. "Geist!" "Geist!" was the cry. The old school of deserving Kapellmeisters could not respond to the demands on the conceptional and organizing powers of the conductors of such works. "Beating time is not conducting," Liszt used to say, and Wagner's pamphlet, *Ueber das Dirigiren*, became the gospel of the new school. The difficulty of the new works demanded greater intelligence in the leader; such increased intelligence called for increased emotional capacity, and overburdened the brain, whence nearly all our distinguished or "celebrated" conductors are in the highest degree nervous. Hence, too, whenever they are in a position of command they can always reckon on strong partisans, but never on cool, quiet justice. Hence, too, the tendency on their own part and that of their friends to reckon themselves godlike and infallible, and to feel themselves not mere conductors of something pre-existing and placed before them, but a kind of cocreators on account of their wealth of nuance, or even as creators by means of a blue pencil. At the same time their ambition and arrogance increased in the proportion of the difficulty of their work, and as their responsibilities were really unheard of before, they were raised to the plane of absolute monarchs. No one would leave another alone, no one would bear contradiction or co-ordination.

Look at the younger Wagner conductors, Levi, Richter, Mottl, Schuch, Nikisch, Weingartner, Paur, Mahler, Sucher, &c.; every one has a party of sworn adherents, and no one else is any good. A tempo, an accent, any change, is enough to set the community by the ears. The latest nuance is celebrated by an Hosannah. Music which demands simplicity and natural expression is far behindhand in the race for a new nuance; the "celebrated" conductor seldom gives us Haydn pure and simple, and even Beethoven becomes too nervous and subjective. With the consciousness that the German classics and French and Italian works are not their strong point, they leave the conducting of such things to the "other" kapellmeister, who really has to conduct whatever the "infallible one" does not like. This in itself would be no harm were it not for the public, for soon the public becomes possessed by a fatal assumption.

The fatal assumption the public makes is that whatever the "celebrated" conducts is better and more important than what is left to other conductors. Such an assumption turns music upside down. The most complicated music is made the chief point. It ministers to the personal cultus of the party, and everything else is neglected. Especially is this the case outside of the great centres and cities of the world. In these places, in a great theatre, under the management of a competent director, the conductor-tree does not grow up into the skies. Financial considerations check its pretensions. In court theatres the case is more critical, for there a crowd of intrigues are possible. If the "celebrated" one gains strong partisans in the public the manager has to look out for himself.

The Weimar case shows how impossible it is nowadays to have two conductors of equal rank. D'Albert insists on being first, and only the first, and he has shown some abnegation in coming to Weimar. His rival, the pianist Stavenhagen, has never yet been a conductor, and insists on not being second! How the matter stands at present is recorded in the Berlin Branch Budget of this issue.

It has been said above that the development of the music drama has developed self-consciousness to an inordinate degree, and this has been still further increased by the habit of conductors going on tours, whence each returns to his native desk covered with laurels. He has conducted Beethoven's Ninth Symphony somewhere. How? Not a word is said about Beethoven; we hear only what "our conductor, X., made of Beethoven," how he has discovered new nuances, prolonged a theme, invented "startling" accents, so that one would fancy that Wagner or Beethoven or Gluck were mere experimental subjects for the glory of the new director. We have gone from one extreme to the other. Liszt, Wagner, Berlioz raged against the narrowness, ignorance and sleepiness of the old Kapellmeisters who tolerated nothing new or daring in their placid existence. Our

fashionable conductors now are not ignorant, but highly educated, not sleepy, but excessively nervous. But they are unendurable, and with their whims and intrigues have been a calamity to art. In any city at any moment we may expect a Kapellmeister crisis, a thing unheard of in past decades, when the personality of the conductor was subordinated to the work conducted.

But, continues the German writer, there is one hopeful sign. When we read what is reported of the rivalry and selfwill of the new conductors, and hear all this talk of their going or staying, their leaves of absence, or departure and the like, and recognize that there are symptoms of an unedifying change in artistic life, we must conclude that to direct more general attention to the subject will not be in vain. We cannot fight dangers till we know them clearly.

LIGHT OPERA.

OUR periodic clamor of Wanted, Light Opera is the subject of a paper by Mr. J. F. Rowbotham in the current number of the *Nineteenth Century*. The London *Musical Standard*, discussing Mr. Rowbotham's views, agrees with them principally, but takes exception to the statement that a good librettist needs to be a musician. Of course the special theme found to deplore is the old one of bad libretti, it appearing to be conceded that makers of good music are easier to find than makers of good books. Mr. Rowbotham suggests, however, that the best potential composers of light opera music choose to cast their ideas in a heavier mold, disdaining popular forms and denying a much-needed order of dramatic music a chance for growth.

Nobody will disagree with this. Classical ambition runs too high with young composers, and popular ambition too low. Our music shelves groan with still-born symphonic works, chamber music, cantatas, masses and the rest, from the pens of writers who, if they made a study of light opera demand, might bring about a consistent promotion, add to public enjoyment and considerably enhance their own material prosperity. But they think it beneath them. They will constantly prefer adding impotent stuff to an already overflowing, dusty pile to turning their sympathetic study to the needs of operetta, where they might gain potency and distinction. Of course, it may be argued that living among us are one or two exceptions to this, whose success has not been so marked either as to lend color to the argument, but it is a true argument nevertheless. There are too many adherents to a forlorn ambition's classic hope in music, and too few who will adapt themselves earnestly to lighter forms which everybody wants, and who will try and try again in the field until they may have conquered approval.

This hankering after equivocal success in the academic groove in preference to the unequivocal in lighter forms of course hampers the development of operetta in English. Still the plaint is not so much against the lack of music. People seem to think there is enough music to last for the present, if only there were enough good libretti. Whenever a new operetta goes to the wall the damnable verdict is sure to be laid on the book.

Mr. Rowbotham thinks the librettist should be a musician. The *Standard* says: "There is no such crying need, for the secrets of musical accent are easily picked up by a literary man with any real sense of rhythm and sound knowledge of the metres of word poetry." We would be inclined to go farther than the *Standard*, and turning roundabout the requirements of collaborators as suggested by Mr. Rowbotham say that the need is not that a librettist should be a musician, but that a composer should be more of a dramatist. If we sift quite a number of failures we may find that the librettist has been victimized by the composer quite as much as the composer by the much abused author.

It is a matter of frequent admission that librettists do not insist on their dramatic rights with half the strenuousness of the composer as to his music. We take it for granted that an author has a story sufficient to interest, as he very often has, until the composer sets about slaughtering its coherency. When these collaborators meet, the idea uppermost is that the music, is the thing. And true enough it is the thing, so long as it is wedded to situations and dialogue which convey a lucid and consistent meaning to the public. This is what the composer, overflowing with duets and quintets and septets and big ensembles, forgets. He would convert his stage into a costumed concert platform upon which the drama

was given place in sections, pretty much after the manner of the serial story in a magazine, where people forget what has gone before, and have not sustained interest enough to hook the incidents together. The librettist does not insist against his action being chopped to pieces, or against furnishing irrelevant text to fit a composer's lay, in face of the dictum that so much music, no less, and just such a variety of music is needed to make the piece a success. The librettist is made to believe that his retarded action and incongruous situations will be well justified by the music. Of course they never are. They have been manufactured to the composer's order, the music, they fit is good enough music, but these scenes and rhymes have no reason for being, and muddle and protract matters unconsciously. Ergo, the music of So-and-so's opera is all right, good music, but killed by the book; that will be the dictum.

Of course the composer, and certainly the public, will never assume that the killing impossibilities of the book were brought into being by demand of the composer himself.

This is telling the side of the possibly good librettist, and just such who have made justly condemned failures are held in view as types. The multitude who turn out material with no claim to intelligent consideration, and which no music could vitalize, are no doubt in the majority. But there are some few who only need the strength of their dramatic convictions, the wisdom to limit a composer to their range instead of sacrificing their coherency to his, in order to achieve success. These men could take up their dead-as-a-door-nail books oftentimes and with a dozen simple strokes put them into successful shape. They could have done it before the books saw the light, but the composer overruled them. It is a case repeated over and over and over, not of collaboration, but of dictation on one side and adaptation on the other.

What is a poor librettist to do who is confronted in his mood of logical development with a war march on one side, a tarantella on the other, a waltz à la Viennese in the background, on its heels a patter song, and following at once a climax which savors in its ambition of grand opera? The composer is wedded to his tunes, and believes their variety will catch. So it might as a potpourri in a concert room, but not with a playwright changing his tints like a chameleon to fit them with a semblance of dramatic unity. But this is what the librettist of honest meaning often has to do. If he does not, the so-called "collaboration" will soon be brought to a close by the composer whose respect for the drama bears no possible proportion to his love for his own tunes.

So much in favor of the composer needing to be a dramatist versus the librettist needing to be a musician. The lack of technical musicianship on the part of a librettist can only affect matters of detail, the adaptation of syllables to phrasing, and the arrangement of verbal meaning to fit musical periods, both of which are easily regulated at the suggestion of the composer. The lack of dramatic knowledge with a composer can affect form, intelligible appeal and a host of essentials which his music, however good, not only will not redeem, but will serve to emphasize. A tune out of place is a bad thing, but a tune with words out of place makes two bad things, which would never suit the public ear if composers turned more of their attention to the play.

"Why was not the curtain rung down fifteen minutes sooner on that first act?" was asked not three years ago of a librettist, where the opera had sputtered up in a blaze of musical variety and then gone out under the stigma "bad book." The author had all the essentials for his task, dramatic instinct, an interesting invention in plot, a knack in rhyme, a power in lyric making with poetic idea, and yet he produced a heterogeneous muddle of a book. "Why all those pointless episodes and that dragged out close?"

"The duet, you know," he answered simply, "and then the septet, the best bit of music in the opera, and then that trio had to be led up to, of course."

"But why not cut all out? They were not needed."

"Oh, but the music. I couldn't, you know. The music was written."

This is the history of more than one librettist whose kingdom has been yielded up to a composer.

Dresden.—The Royal Opera has engaged many promising artists, among them the tenors Herms, from Brunswick, and Szilovatska, and the basso E. A. Joachim. The engagement of the tenor Gerhäuser is cancelled and he remains at Karlsruhe.



I WILL not echo Robert Schumann and say, "Hats off, gentlemen, a genius," in speaking of young Howard Brockway, but, after examining his music and, better yet, hearing the composer play, I can truthfully declare that America has seldom produced such a promising musician as this one. Brockway is only twenty-four, and a New York boy. He went to Berlin nearly five years ago, and set a splendid example to his compatriots by studying composition with an American, Mr. O. B. Boise, himself a composer of no mean repute. Brockway wasted no time in the gay capital of the German Empire, and last February he spread before the critics the products of four years of intelligently directed toil. He had evidently worked hard, but in his case nature was his best ally. The Berlin critics—and a more grumpy, cantankerous, hypercritical set do not exist anywhere—went into ecstasies over the young man. German phlegm was startled. The composer's easy mastery of the symphonic form, his upwelling melodies, his passionate, youthful energy, his maturity of style and the luxuriance of color in his orchestration all set the old wiseacres into head-nodding admiration.

Brockway conquered Berlin and in a single concert. He is now in New York, and I hope you will hear his music this coming season. The lad, for he is little more, plays the piano like a house on fire—to use a homely simile. His characteristic intensity, backed by his solid scholarly attainments, will make him a force in the future. He is in the storm and stress period now; after clarification I expect a rich vintage. A modern of the moderns, a romantic among romanticists, he has a great feeling for the chastities of symmetry, and his rhythmic sense amounts to a special gift. The boldness and sweep of his Symphony in D, the breadth and passion of his orchestral Ballade have been warmly noted by German critics. In his piano music he reveals at every bar imagination and a strong individuality. Personally he has great charm. I have great hopes for Howard Brockway.

I have before me a half dozen of his piano pieces. The Ballade in F is a delightful work, frank and free, rich in design and full of melody. Its climacteric is bold, fierce. It is worthy of study. A dainty trifle named Paganini is a transcription of the composer's fancies while listening to the extraordinary playing of Willy Burmester—a second Paganini himself. This is a very original bit of crystalline music—a dash of color, a flash of scarlet in the azure, and then luminous silence. It is tricky, and is dedicated to a young Australian pianist, Ernest Hutcheson, of whom Brockway predicts great things.

A nocturne in E is Chopinish—but Chopin well assimilated. This composer, too, has dreamed under soft, starry skies, lingered and longed. His little piano pieces, op. 8, have been played in concert at Berlin by Heinrich Barth. The Elfenspiel, the Elin Serenade and a stirring march are full of character and unexpected turns. His sonata for violin and piano is a vigorous composition, and has been heard here at the hands of Paul Tidden and Maud Powell. Decidedly this newcomer has something to say, and he says it after his own fashion.

The London Academy says that piano recitals are, as a rule, dull.

Now this can hardly be denied, else why doesn't the public patronize them?

And the public does not.

Of course, if you ask most pianists the reason you are told that the public is ignorant; that it prefers sithers and banjos to Beethoven and Zarembski, &c. This is a dangerous half truth. The "hoi polloi" may not care for Chopin and it is fond of songs which describe the refusal of one's backyard for the purpose of sport, yet there is a large number of people

who might be tempted to a piano recital if the programs were not so bristling and forbidding.

Who wants to listen to a Bach fugue in the concert room? Even the Beethoven sonata has become a drug in the market.

As for the Liszt Rhapsody, that is infinitely better played nowadays on an automaton piano. It is a thing of tinkling horror and thin, shallow noise.

Pianists might give recitals in which good music could be played—I mean good piano music—not operatic paraphrases or fantasies which do not lie for the instrument—but music that pleases, like some of Chopin, some of Schumann, Moszkowski, Scharwenka, Grieg and a whole raft of new writers whose names I am not even familiar with.

Instead of beginning with the chromatic fantasia by Bach, select some bright-colored thing by Chopin—a mazurka, for instance. Don't drive your audience to drink because your tastes are pedantic.

They say women dress for women. I firmly believe that pianists play for pianists. They make up horribly long and dusty programs and usually play them in a matter of fact manner, and the public that might be cajoled is driven to lady baritones and concertina virtuosos.

Just to instance the case of Paderewski.

The Polish pianist has charm. He tries to please his auditory. Of course it is his personality. But he contrives to play the piano very wonderfully. For a pianist to be without personality is as fatal as an egg without salt. He must have it just as the actor. He is the actor on the keyboard. He acts Chopin, Schumann and Liszt for you—his fingers describe the adventures of his soul among the masterpieces of musical literature, as Anatole France would say.

No, my friends and piano pounders, mere digital dexterity no longer suffices to win the favor of the public—you can no longer split the ears of the groundlings with octave "rushes" and finger-sprinting.

So cut your cloth to suit your coat and you will soon secure a public. In a word, make a piano recital human, have flowers, a pretty singer, play charming music—never mind what other pianists say about "lack of classical taste," and soon you will be able to charge for seats instead of vainly begging people to listen to you for God's or for art's sake.

The news that Patti is to reappear in 1896 is one of those superfluous items that will find its way into print. Of course she will, and in '97, '98 and '99; and I am almost willing to wager that in 1925 we will still have Patti, like the poor, with us. That is, we will be the poor, if her prices continue to keep pace with her age.

A dog was advertised to play on a piano in a circus. When the time came for the dog to perform he got on a seat and began playing. Suddenly a wag in the crowd shouted "Rats!" upon which the dog bounded off the seat. But the piano kept on playing.

For a long time—that is, lengthy for the blond and buxom singer—the name of Lillian Russell has not filled the public eye.

Even though she has essayed the perilous "bike," Miss Russell did not create any intense talk or marvelous gossip.

The Queen of Comic Opera has not, however, been vegetating. She runs over to Manhattan Beach two or three, and often four times, weekly.

She goes to 1492 and listens to it with evident joy, and when the only Walter Jones does his famous tramp act Lillian indulges in one of her celebrated smiles, and the audience is straightway happy.

I hear on the best of authority that Mr. Jones is desirous of canceling his contract with Mr. Rice, and if he succeeds in so doing he will go with the Tzigane Company, filling Jeff De Angellis' part, as Mr. De Angellis has signed with the Della Fox Company for next season.

But Mr. Rice is obdurate; he knows Walter's worth, and though he stamps harshly on the roots of growing affection, he careth not.

There is no doubt of the "entente cordiale" 'twixt Miss Russell and Mr. Jones. Already a segment of horizon is darkling with rumors of divorce, Perugini and nuptials "in nubibus."

What Mr. Jones will do if he cannot throw off the

shackles of his contract various deponents say not, but it only illustrates once more, and in the most forcible fashion, that the course of true love never did run smooth.

The Boccaccio performance last week at Terrace Garden is quite the best thing the Ferenczy Company has done so far this season.

The charming work was sung with great spirit, and the representation was one of the best I have seen for years.

As a rule, I am opposed to revivals, but it seems to me that this masterpiece of Von Suppe's might be profitably revived with a strong cast of metropolitan favorites, and that success would crown the attempt.

If—that is, if no tampering with the score were permitted, and also with the stern repression of all contemporaneous "gags."

The book, by Richard Genée and F. Zell, is full of humor, grace and has no little poetic flavor. By bringing it up to date—to use the odious phrase—it would thereby be irretrievably cheapened, coarsened and irretrievably damaged.

Every act of Boccaccio is charged with good music. The duo in the third act is a gem, the choruses have dynamic energy, and the parody of the garden scene in Faust very funny.

Ida Wilhelm was not the ideal Boccaccio. She did not look the part as well as Jennie Winston, for instance; but she played with dash and assurance, and, then, what a revelation she is in tights!

Not since that memorable night of Nadjy, when Isabelle Urquhart recalled memories of the abutments of the Brooklyn Bridge has there been such a sight as the massive underpinnings of Fraulein Wilhelm.

She is simply "colossal," as our German neighbors say. And she is graceful, withal, with her dark, gypsy style of beauty.

Carla Englaender shows traces of her recent illness, but sang her first solo, the old German lied, so artistically that she was forced to sing it three times.

Herren Sondermann, Litt and Max Monti were a comic trio and the well-known choruses had to be repeated.

Moritz Sternau, whose finished methods I have referred to before, was the Prince of Palermo. He is an alarmingly versatile actor and demonstrates the value of the methods of the Austrian school.

He is like Leo Dietrichstein, a Hungarian, and has acted in Vienna, where a change of bill nightly inhibits the actor from the curse of mannerism.

His graceful figure, light touch and dash in Boccaccio are difficult to associate with his assumption of the doddering old cuckold Menelaus of La Belle Helene.

Altogether, I can recommend this Boccaccio performance at Terrace Garden.

I can imagine George Moore and his disgruntled disposition when he hears of the Lord Mayor of London's luncheon to the Daly company.

George, despite his modernity, is possessed of the antiquated notion that the actor—the mummer, as he dubs him—is a social pariah.

I'm sorry for Mr. Moore and his prejudices.

I confess that I expect a good play in The Prisoner of Zenda, with which Mr. E. H. Sothern is to open his season at the Lyceum Theatre.

Antony Hope Hawkins' story is crammed with situations, any one of which suggests dramatic treatment.

The novel is a breathless bit of writing, and unless Mr. Rose's dramatization is very bad, the play ought to be a strong one.

Hope's wonderful facility in writing dialogues—a special gift, and especially praised in his case by George Meredith—seems to point to the stage as his proper field.

He knows how to build climaxes, and if the Rev. Paul Potter wants a rattling good theme for a four act play let him take Hope's The Indiscretion of the Duchess and dramatize it.

It is very clever.

Read this, oh, ye new women!

Not all the women of the last generation were

mindless dolls. There was, for instance, Miss Phoebe Brown, of Matlock, England, as noted by William Hutton in 1801. Her common dress was a man's hat, coat, with a spencer above it, and men's shoes. She could lift one hundred weight with each hand and carry fourteen stone. Her voice was more than masculine, it was deep-toned, and, the wind in her face, she could send it a mile. Yet she had no beard. She could sew, knit, cook, spin, but hated them all; she accepted any kind of manual labor, but her favorite avocation was breaking in horses at a guinea a week. She was an excellent judge of a cow, and shot accurately with a gun. Her chief food was milk, and she was fond of Milton, Pope and Shakespear. This admirable female also performed neatly on the flute, violin, harpsichord and bass viol. She could cover easily 40 miles a day, and when a gentleman at the New Bath treated her rudely she said that "she had a good mind to have knocked him down."

This is a new one to me. I found it in the *Dramatic Mirror* some weeks ago:

"Liszt in his younger days was rather dissipated, and enjoyed what he called 'a good spree.' The Temperance Society of London wrote to Liszt asking him to write a hymn for them. Liszt answered that he was very much flattered, but he did not think he could write a temperance hymn. Thereupon a delegation of the society came to Paris to see Liszt. The appointment was for 10 in the morning. Liszt the night before had entertained a select coterie of friends and admirers and they had drunk a good deal. They were still seated or rather lounging about the table when the temperance delegation was announced. Liszt got up hurriedly and fled, leaving a friend of his, Count Tileki, to face the severe Britons. They were ushered into the dining room, which bore the signs of a protracted supper. Tileki looked at all the serious faces and wondered what he could say. An inspiration struck him: 'Gentlemen, the Master, though very much flattered, cannot write a temperance hymn. He believes in temperance work,' and with a sweeping gesture of the hand he pointed to the table strewn with empty or nearly emptied bottles. 'He is a good example of what temperance people ought never to be.' What the report of the delegation was history does not relate."

Percy Betts tells the following story in the *London Figaro*: "The Sunday schools of London held a festival at the Crystal Palace on Wednesday last week, when they sang a selection of hymns and secular choruses, together with a Harvest Thanksgiving Cantata by Mr. George Schinn. One item of the proposed program was struck out, thanks to the absurd objections advanced in certain quarters. It was a hymn; and because it commenced 'Ave Maria' it seems to have been suggested that these luckless little people were being taught to apostrophise the Virgin. This terrible poem may be quoted in its entirety:

Ave Maria, 'tis the hour of prayer,
And quiet reigns o'er earth and sky and ocean.
The chime of bells falls on the charmed air,
Awakening thoughts of peace and calm devotion.
Oh! snatch an hour from earthborn toil and care
And let thine heart, on spirit wings ascending,
Pour forth the tide of mingled praise and prayer
With never ceasing songs of angels blending.
Ave Maria."

The San Francisco *Wave* thinks very highly of Mr. Johnston, the manager, as may be judged by this: "Though no one ever enthused over the great

Belgian as Johnston does, it is the capacity to draw audiences at \$2.50 that specially appeals to his admiration. He is on a financial basis strictly, and has a proper disregard and contempt for standards less negotiable. Daring, like other creatures of his tribe, he made to Ysaye the splendid offer of a five year tour of the world, guaranteeing him an income of \$1,000 a week. Piloted by Johnston, he should go North and South—to the antipodes and into the wilds of Africa, as Remenyi did—all for a quarter of a million, which in Brussels would be wealth beyond the dreams of avarice. But this munificent offer has not tempted the violinist, who declares himself determined to return to his old home, and his old place in the Conservatory at \$80 per month. Is it any wonder that Johnston turned on the great man, and, with a fine, high flavored disgust, remarked:

"What! you're going back to that Jim Crow town after being in America? Why, man, you're losing the chance of your life! You'll be fat in two years more with that appetite, and the girls won't go to the matinees to hear you. Besides, some other chap with longer hair may turn up. Then you'll be a back number."

Where do pianists get their names? The last one who has turned up in London is named Tora Hwass. It sounds like the name of a temperance drink. But it is a woman.

The connection between music and medicine, says an English contemporary, is a subject that is by no means new, though many of our contemporaries, British and foreign, seem to think so. A paragraph has been going round the papers regarding the experiments of Professor Tarchanoff, of St. Petersburg. He found that if the fingers were completely fatigued, either by voluntary efforts or by electric excitation, to the point of being incapable of making any mark except a straight line on the registering cylinder of his machine, which he called the "Ergograph," music had the power of making the fatigue disappear, and the finger placed in the ergograph again commenced to mark lines of different heights according to the amount of excitation. It was also found that music of a sad and lugubrious character had the opposite effect, and could check or entirely inhibit the contractions.

Professor Tarchanoff does not profess to give any positive explanation of these facts, but he inclines to the view that "the voluntary muscles, being furnished with excitomotor and depressant fibres, act in relation to the music similarly to the heart—that is to say, that joyful music resounds along the excitomotor fibres and sad music along the depressant or inhibitory fibres." Experiments on dogs showed that music was capable of increasing the elimination of carbonic acid by 16.7 per cent., and of increasing the consumption of oxygen by 20.1 per cent. It was also found that the music increased the functional activity of the skin.

Tarchanoff claims as the results of these experiments that music may fairly be regarded as a serious therapeutic agent, and that it exercises a genuine and considerable influence over the functions of the body. As we said above, this is not very new, and, though there is doubtless some exaggeration in the report, it is not without some value. Anything which influences our emotions affects the physical frame also. The difficulty will be to make a sufficiently exact study of the effects of various styles of music to allow of any really valuable results in the practical application of the theory.

After Jakobowski.

LONDON, July 30.

A LONDON jury has mulcted the composer Jakobowski, of New York, in the sum of £700 in a suit for breach of promise of marriage brought by the operatic artist, Carla Dagmar. No defense was made, Jakobowski failing to appear, so only the plaintiff's side of the story was heard. According to this, Jakobowski, after becoming engaged to the plaintiff, married in New York a widow named Brown. Shortly afterward, it was said, he wrote to Miss Dagmar's sister, saying: "Something has occurred, financially and otherwise, that obliges me to give back my promise to Carla. I can never support her, and am now utterly broke. Consider me a stranger in future." In his letters to Miss Dagmar, the composer, she testified, called her his "tootsie" and "own sweet one," and declared that he was "greedy to kiss her." The plaintiff, in giving her evidence, stated that she was about to start for New York to appear in Jakobowski's operas when she saw the notices of his marriage, coupled with the announcement that after the honeymoon the leading part in his *Birth of Venus* would be taken by Mrs. Jakobowski.—*Sun*.

Godowsky Goes to Chicago.

MR. SAMUEL KAYZER has secured Leopold Godowsky as the associate of Wm. H. Sherwood in the piano department of the Chicago Conservatory of Music. Mr. Godowsky will be a valuable addition not only to the faculty of the conservatory but to the musical circles of the city.

Leopold Godowsky was born in Wilna, Russian Poland. He gave early evidence of unusual musical talent, and received his first instruction from a friend of his family. His father, a practicing physician, died during a cholera epidemic when the boy was but a year old, leaving his family in a straightened financial condition; but so pronounced was the boy's talent that a number of influential and wealthy men took great interest in him, and he had every opportunity given him to cultivate his rare gifts. He was first sent to the Royal Conservatory of Music, in Berlin, and made a profound impression as a pianist. He came to the United States in 1884, and remained two years, playing with great success in the large Eastern cities of this country and Canada. He then returned to Europe, and in Paris had the good fortune to enlist in his behalf the interest of Camille Saint-Saëns. He studied with the great French pianist several years, at the conclusion of which time he went to London and gave a series of recitals which made him recognized at once as one of the foremost pianists.

Returning to the United States soon after, he played throughout the country and has since then been a citizen of the country, residing in New York and Philadelphia.

Mr. Godowsky appeared in Chicago about three years ago in company with Clementine De Vere, with whom he gave a concert in Central Music Hall. In appearance Mr. Godowsky is prepossessing. His face is bright and intelligent and his manner gracious and cordial. As a player he possesses the chief requisites of a pianist. His technique is brilliant and fluent, he plays with much feeling and always shows a thorough intellectual comprehension of the composition he interprets.

Mr. Godowsky has been no less successful as a teacher. He possesses the faculty of making himself thoroughly understood by his pupils, and readily imparts his knowledge to them.

As a composer he has already made his mark. The number of his works exceeds 100, mainly for the piano, and among them are many of merit.

Mr. Kayzer has done well for the musical progress of Chicago as well as for the interest of his fine institution in securing the services of so distinguished an artist as Leopold Godowsky.

Hermann Zumpfe.—Count Kapellmeister Hermann Zumpfe has resigned his position at Stuttgart on receiving a call to Munich. He is forty-five years old.

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Verdi.—The grand old man of music has completed an Ave Maria for four voices.

Chatterton.—Leoncavallo announces that it is more than probable that the first performance of his opera, Chatterton, will take place late in December or early in January at St. Petersburg. He has delayed till he can have Di Lucia for the title rôle, and that artist is engaged in America till November.

Hansegger.—The Munich Court Theatre will produce next year the three act opera Zinnobor, by Sigmund von Hansegger, a son of the critic Frederick von Hansegger, the advocate of the "music of expression," as opposed to Hanslick's support of formal music. Pollini in a very flattering letter describes the work as bahnbrechend.

Nach Amerika.—So cries the *Tageblatt*: "Paderewski, 100 evenings; Rosenthal, fifty; Ondricek, fifty. Paderewski gets 1,000 a night; Rosenthal, 800; Ondricek as much. Add Albani, Calvé, Melba, Trebelli, Sucher, Tamagno, Plunket Greene, Masini and Leoncavallo—and sigh. Poor Europe!"

Le Pilote.—The three act opera *Le Pilote der Lootse*, by J. Urich, text by Armand Silvestre, translated by Bolten Baekers, will be produced by Pollini at Hamburg this year.

Richard Genée.—The interment of Genée took place at the cemetery of Baden, near Vienna. Among those present were Johann Strauss, Millöcker, Komzak, Manager Schreiber and the company of the Baden theatre.

Paris Grand Opera.—The first novelty of the winter will be the late M. Guiraud's opera, completed by Saint-Saëns. It was at first named Brunhilde, but now is called *Fredegonde*, the subject being the conflict between the two Merovingian queens. The two scenes of the last act are by Saint-Saëns, who dates his work "Saigon, April, 1895."

Orchestral Competition.—At the late competition at Strassburg the Colonne Orchestra from Paris, the orchestra from La Scala, Milan, and the Philharmonic Orchestra from Berlin took part. The weakest was that from La Scala, the Berlin one the best, as a Strassburg musician declares.

Brussels.—Next winter Die Meistersinger will be produced at the Theatre La Monnaie, Brussels.

Julie Koch Bosenberger.—The death of this lady, prima donna at the Court Theatre, Hanover, took place on June 12. She began in operetta in company with Lina Mayor Swoboda and Max Schultz at the Friedrich Wilhelmstadt Theatre, but for the last ten years she devoted herself to serious art, and satisfied all the requirements of modern opera.

Berlin.—At the next season of Italian opera at Berlin will be produced Coronaro's *Festa a Marina*, the third of Sonzogno's prize compositions. This Coronaro is Gellio and belongs to the same family as Gaetano Coronaro.

Love and Leli Lejo.—In May last a young Pole, Leon Giegyszor, arrived in Milan. He was rich, nineteen years old, very short and very fat, had carriages and horses and a palace in the Passarella. Then, to his misfortune, he took lessons in singing, and at his singing master's house met Leli Lejo, who had just come back from Barcelona.

He never told his love till noon on June 11, and then he did it so effectually that the lady had to take refuge in the porter's lodge, and left him no resource except to blow his silly brains out.

Marschner.—A new three act opera by the composer of *Enoch Arden*, Carl Wilhelm Marschner, has been published by Rosner & Kaufmann.

Irma Eissler.—Irma Eissler, now engaged by Pollini for Hamburg, will have a vacation for an engagement with Sonzogno, to create the leading part in *I Martiri* at Milan.

Gluck in Paris.—Gluck's *Orpheus* is to be produced next season at the Opéra Comique, Paris. This had been announced some time ago by the press and then denied, because Paris was not disposed after so many Wagner performances, to listen to another German opera. It is now, however, positively stated that the opera will be produced during the season. The production will be of special interest, as no cuts will be made.

Milan.—In the Scala season will be produced Saint-Saëns' *Henry VIII.* and *Samson and Delilah*, Beethoven's *Fidelio*; a new opera, *André Chenier*, by Giordano; Bizet's *Carmen*, with Mile. Frandin, and Mascagni's *Ratcliff*. For the Lyric Theatre are the brand new novelties, Cippolini's *Ninon de Lenclos*, Samara's *Taming of the Shrew*, and Coronaro's *Claudia*.

Strauss.—Johann Strauss is hard at work at Ischl on a new opera, text by Davis. He has received the Medjidye Order from the Sultan for his *Oriental Tales*, dedicated to the Sultan. The insignia of the order will be handed to the composer by Ghalib Bey, Ambassador from the Porte at Vienna.

Strahtmann.—The baritone of the Mainz Theatre, Herr Strahtmann, will appear at the Berlin Opera in autumn on a long gastspiel. Strahtmann, like Holdack, the Mainz tenor, lately engaged for Berlin, was a school teacher, and his voice was discovered a few years ago when the Hanover Teachers' Association sang before the Emperor, who is said to have encouraged the young teacher to adopt an artistic career.

Opera and Pantomime.—The latest German opera is *Amen*, by the tenor Bruno Heydrich, of Cologne, who is also the librettist, or rather the originator of the idea of the text, which was worked out by Max Behrend, of Ems. It consists of two distinct parts, an "opera drama" in one act and a "musical dramatic prelude," with the title *Reinhard's Verbrechen*. In this prelude the action is entirely pantomime, based on the motives rendered by the orchestra. It will be produced in Cologne by the middle of September with Heydrich in the leading rôle. Another combination of opera and pantomime is announced by W. V. Moellendorff, of Frankfurt-on-the-Oder, entitled *Roslin Chopel*.

Parisian Amateurs Masquerade.—A party of amateur musicians, two of them ladies, have lately been masquerading as street singers in the streets of Paris. One of the ladies was recognized by a servant, who had been her maid, and who, thinking her former mistress was ruined, offered her her savings to help her out.

Curious Concert in Copenhagen.—Every midsummer day a unique concert is given in Copenhagen, such as the whole world cannot show the like of. There are kept in the Copenhagen Museum a number of ancient Scandinavian horns more than 3,000 years old, called "Luren." Of this collection fourteen are in good condition. They have an elegant shape, and the flat metal plates at the mouthpiece show good technical perfection and a developed taste for art. They are in different pieces fitted together. They were found buried in moorland and their good preservation is believed to be due to the turfy water. They are of very thin metal, and generally 7 feet long. They were always found in pairs, the one in tune with the other.

A few years ago it was found out by Dr. Hammerich that they could still be blown or played upon. Their tones resemble those of the tenor horn, and they have a soft but powerful sound. Some are tuned in C and E sharp; others in D, E or G, and these tones form an accord, but no "scale." The midsummer concert is held as follows: On a balcony

in the court of the princely palace in which is kept the Northern Museum two members of the royal "capella" blow tunes on two of these primeval horns. An enormous crowd fills the court, the streets, the marble bridge and the neighboring square as far as it is possible to hear the sounds.

Forgotten Music Unearthed.—A mass of music, discovered in the royal palace at Berlin, which had been undisturbed since Frederick the Great's time, has just been catalogued, making a volume of 400 pages. It comprises many forgotten operas, ballet music, symphonies, folk songs and dances and a splendid collection of military music.

Handel.—The late Dr. E. F. Rimbault, in a note in the recently republished annals of the Three Choirs, reproduced a story of Handel, less hackneyed than some associated with that master. A copy of the score of *Messiah* was given by the composer to the Foundling Hospital, the administrators of which prepared a petition to parliament virtually asking to be allowed the sole use of the benefaction. When one of the governors waited upon the musician with this form of petition he soon discovered that the committee of the hospital had built on a wrong foundation, for Handel, bursting into a rage, exclaimed, "Te devil! for vat de Foundling put mein oratorio in de Parlement! Te devil! Mein music sal not go to de Parlement!"

Akademische Sangerfest.—The second Deutsche Akademische Sangerfest will be held at Dresden on Whitsuntide, 1896.

R. Strauss.—Richard Strauss has composed a work for grand orchestra *Nach Schekelmenweise in Rondeauform*, suggested by the Till Endenspiegel stories.

Pagliacci Again.—The Baroness de Tusco has written to Sonzogno informing him that the actual murder took place at Mortalto, near Cosenza. The murdered lover was in the service of Leoncavallo's father, and was sitting by the side of his master's son in the theatre when he was called out and stabbed. His name was Gaetano Schiavelli, the original of *Canio*, is Giovanni d'Alessandro, who is still living in the service of the Baroness de Tusco.

Lamoureux.—The well-known Lamoureux concerts in Paris will be resumed on October 13. In 1897 he intends to give theatrical performances in a special theatre.

Maurel.—The great baritone is said to contemplate a series of articles on his American travels, recording his impressions, artistic and moral.

Theatre Libre.—At the Théâtre Libre next season operatic pieces will be given as well as plays. A curious performance of *King Lear* is also promised with a novel arrangement of scenery that will make possible the sudden transformations necessary to present the scenes in their original sequence.

Mme. Carvalho.—The death is announced by the Paris correspondent of the *Daily Telegraph* of Mme. Carvalho, wife of the manager of the Opéra Comique, who expired on Wednesday at Puy, near Dieppe, in her sixty-fourth year. Caroline Miolan, who was a native of Marseilles, was a pupil of Duprez, at the Conservatoire, where she won the first prize, and in 1850 she made her début at the Opéra Comique in the *Ambasadrice*, and rapidly became popular. Three years later she married M. Carvalho, who was also at the Opéra Comique, and in 1854 she accompanied him to the Théâtre Lyrique, to the management of which he had been nominated. Here she acquired a brilliant reputation in a variety of rôles, particularly in that of *Marguerite* in Gounod's *Faust*. Later on she sang at the Opéra and also again at the Opéra Comique. In 1885 she retired after thirty-five years of brilliant successes. A fortnight ago she left Paris with her husband and son for Puy, where she had a villa, and where she was wont to spend the summer. The last occasion on which she had gone to the Opéra Comique was the rehearsal of *Guernica*, and it was remarked that she was looking far from well. She was suffering from an organic complaint, but no one suspected that the end was so near. Telegrams of condolence have been forwarded to M. Carvalho by the Minister of Public Instruction and the Director of the Fine Arts Department.

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Wagner's Debt to the Greek Drama.

(Continued.)

A THIRD element of the Greek tragedy that Wagner wished to revive in modern times was the spirit of reverence in which the Greeks approached their dramatic performances. To them the drama was a hallowed festival, a solemn religious ceremony, an offering of devotion and reverence to their gods, into which they entered with profound and devout emotion. It was more than a theatrical performance in the modern sense of the word; it was an act of worship that was believed to be peculiarly pleasing and acceptable to the gods. The performances occurred at annual festivals, and pilgrimages to Athens were made from all parts of the country in order to be present at the sacred ceremony.

Wagner desired to establish an institution at Bayreuth with similar aims—periodical dramatic festivals in which could be witnessed the sacred truths of art, life and philosophy, presented through the medium of the national myth, a comprehensive scheme which it would be impossible to revive in its integrity, so different is the modern spirit. The Greek reverence for the national myths was religious; the modern reverence is simply artistic. We have no respect for these old gods and heroes, save as they may be made a medium of artistic expression. They are not that great reality to us that they were to the Greeks; consequently it will be impossible to invest any modern dramatic performance with that degree of solemnity characteristic of ancient tragedy. The superstitious element has too far faded out of man's mind for him to feel other than artistic reverence for a defunct race of gods. In Wagner's case it is an open question if the artistic reverence brought to the Bayreuth theatre be not more for the music than for the drama itself. It is the artistic excellence of the performance as a whole that exercises so powerful an attraction, and not the satisfaction of man's religious needs.

In the history of the Greek drama we see its course rapidly tending toward this predominance of the artistic. In *Æschylus* the religious element is dominant. In *Sophocles* there is a perfect balance between the religious and the artistic. In *Euripides* the artistic rises to the top, and the religious sinks to a comparatively unimportant position. From the Greek's standpoint this was a decline, but from a modern point of view it was an advance. In reality Wagner was in some respects more in touch with *Euripides* than with his professed masters, *Æschylus* and *Sophocles*. *Euripides* was skeptical and had little faith in the gods. It was he who said that "the god in each man is the mind." He approached the gods and heroes from the standpoint of their artistic possibilities in the drama, not as the representatives of a strong religious faith, and it is in this sense that Wagner has made use of them in his drama.

The fourth element of the Greek tragedy which Wagner wished to incorporate in his drama was something that could assume the functions of the chorus. Now the chorus in the Greek drama was the principal actor. Constantly present before the scene, it was a sort of ideal spectator, sometimes taking part in the action with the performers upon the stage, then again turning toward the audience and offering comments and interpretations upon the play, thus largely forming the opinions and judgments of the audience. But what do we find in Wagner's drama that is analogous to this?—for he has largely done away with the chorus altogether. The functions of the Greek chorus Wagner proposed should be assumed by the modern orchestra, a purpose which he has developed to its fullest extent. In the employment of the *leitmotif* or typical phrase the orchestra is enabled to assume the position of interpreter of the drama, constantly suggesting past events and hinting at future, establishing and sustaining the connections between the various parts of the drama, and revealing the inner motives of the characters in the tragedy.

It only remains to mention a couple of analogies between the ancient and modern institutions. In the Greek drama, as exemplified by *Æschylus*, there was very little external visible action. The performance partook more of the nature of a spectacular narrative. There was an internal, invisible action, however, that exercised a dominating influence over the entire tragedy. This was the blind, overwhelming and inaccessible power of destiny, which drove on to an inevitable doom whoever had fallen into its sway. The characters were only pictured as victims of this terrible and pitiless on-coming

doom. The real motive of the tragedy was the exhibition of an unfortunate human being helplessly struggling with this unintelligent, irresistible and invisible power of destiny. Those familiar with *Tristan* and with the *Nibelungen Ring* will recall how impressively Wagner has made use of this element. There is not time now, however, to discuss this most interesting phase of Wagner's work.

Another striking analogy between the Athenian and the Wagnerian drama is the use made of the power of silence. In *Parsifal* the hero stands throughout an entire scene and utters not a word. Again, *Kundry* is before the audience during the whole of the last act, and makes but one faint utterance. This has often been noted by Wagner's commentators as a bold innovation, wholly without precedent, and he has been much extolled for the originality and audacity of his conception. But there is in reality nothing novel in these phenomenal scenes. Wagner was forestalled by many centuries by *Æschylus*. In the *Prometheus Bound* the hero is silent during the entire scene of his nailing to the rock. In the *Ransoming of Hector*, *Achilles*, after a few words at the beginning, remained dumb during the rest of the play. In *Niobe*, the mother sat veiled on the tomb of her children and uttered not a word throughout the tragedy.

It is also often stated that Wagner was modeling after the Greeks when he wrote the Tetralogy; but this is not true. The Greek dramatists often wrote a sequence of four plays which they called a tetralogy, and which were all performed upon the same day. When Wagner's four-fold drama of the *Nibelungen Ring* appeared it was of course said that here was an imitation of the Greek tetralogy; and indeed the analogy is most striking. But the Greek tetralogy was the result of a definite plan. Wagner's, on the other hand, was an afterthought. He wrote first a drama called the *Death of Siegfried*; but there were so many events to be known in order to a satisfactory understanding of this that he then wrote an explanatory drama to precede it. Still the story was incomplete, and two more dramas followed before the composer was satisfied. This was the real origin of Wagner's tetralogy, and not in an intended imitation of the Greeks, as has been currently supposed. Indeed, Wagner's tetralogy is in reality a tacit admission that there is an element of weakness in the use of the myth for modern dramatic purposes, for he was obliged to write four dramas on account of our unfamiliarity with the ancient legends. Had the moderns been as familiar with their national mythology as the Greeks were with theirs, it would not have been necessary to write three dramas to explain the one first written. For this reason it will be impossible for legendary subjects to become truly popular in the drama. The characters will always, in a certain sense, appear strange and outlandish to us. In epic poetry this will not necessarily be the case, on account of the free use of explanatory description therein employed; but in the drama the characters can only be put before us as living and speaking beings, thus requiring a large amount of previous study in order to properly understand them.

It will appear, then, that there is very little external resemblance between the Athenian and the Wagnerian drama. There is no real modern counterpart to the Greek theatre. The nearest approach to it will be found in the service of the high Episcopal Church, with its processions of choir boys. Indeed, the choir boys could, with a very slight stretch of the imagination, be made to do duty as chorus in an ancient tragedy, while the officiating clergyman, relating some event in the life of Christ or of the Apostles, with meditative remarks thereon, would take the place of the ancient narrative actor. Many modern preachers are probably more dramatic in their action and utterance than were the actors on the ancient stage.

In spite of Wagner's admiration for the old legends and old civilizations, he has shown himself at heart to be more in accord with the nineteenth century than with the effete civilizations and dead paganisms. His work has been more of an interpretation than an imitation of the ancient classi-

cal drama. His debt to the Greek drama is not in the suggestion of external forms, but in the full and rich inspiration its contemplation awakened within him. Out of the desire to do for the modern world what the Greeks did for antiquity has grown one of the loftiest and most majestic spectacles that the world has ever known.—*N. J. Corey, in the Music Review.*

The Queen Is Generous.

QUEEN VICTORIA has been drawing largely upon her reserve stock of jewelry this week for the performance of *Carmen*, given at Windsor Castle on Tuesday. Calvé received a diamond brooch; Eames, a ring; Ancona and Gillibert, scarfpins; Stage Manager Atkins, a turquoise and diamond pin; Acting Manager Forsyth, a silver cigar case, suitably engraved; and Conductor Mancinelli, a silver cigarette case. Finally Manager Sir Augustus Harris has been made proud and happy by the receipt of a big gold and silver épergne.

This looks almost like extravagance on her Majesty's part; but, after all, a prima donna is fairly cheap at the price of one diamond brooch, and an entire opera company cannot always be obtained for £100 worth of odds and ends. Besides, the season is at an end, and there will be no need for this class of expenditure for the next six months or so. Those who remember the bitter quarrel last year between Calvé and Eames are wondering how the two artists were induced to appear together on the same stage, even at Windsor.

Melba had been billed to appear with Calvé in all the public performances of *Carmen*, but it is well known that the Queen will not permit Melba to appear in her presence, owing to the singer's former relations with the Duke of Orleans. This was emphasized this week by her Majesty, who, in commanding the performance of a certain opera at Windsor Castle, definitely specified that this favorite prima donna must not be included in the cast. It is reported that the desire of both Calvé and Eames to sing before her Majesty proved strong enough to induce them to ignore their feud for the time being. One of the two artists was told quietly that she would be permitted to appear only on the condition of suspending hostilities.—*Sun.*

Ondricek Engaged.

AS long ago as June 7 Mr. Henry Wolfsohn secured a contract with the secretary of the Philharmonic Society of New York closing the engagement of the great Bohemian violinist Franz Ondricek, who has recently scored such a phenomenal success at the London Philharmonic concerts, for their first concert of the season 1895-96, which takes place on Saturday evening, November 16, preceded by the usual public rehearsal on the Friday afternoon previous. Ondricek will on this occasion play the concerto in A minor, op. 58, by his distinguished compatriot Dvorák, his performance of which has called for such unqualified praise wherever he has played it.

The above announcement is made for the purpose not only of giving reliable information as to the soloist of the first Philharmonic concert, but to put a quietus on the statements made by the firm of Johnston & Arthur that their newly acquired violinist, Rivarde, will play at the above named concert.

A Prize Opera.—The opera *Petruccio*, by Aleck Maclean, that won the Manners and Moody prize of \$500, plus 5 per cent. of the net receipts, was produced at Covent Garden, London, on June 29. It is described as a highly creditable beginning for a youth of twenty-two; but if it was the best of forty-three works sent in, the rest must have been a bad lot.

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THE annual entrance examinations of the National Conservatory of Music of America, in East Seventeenth street, will take place as follows:

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Orchestra and All Wind Instruments—September 5, from 2 to 4 P. M.
Piano and Organ—September 6, from 10 to 12 A. M. and 2 to 4 P. M.
Composition (Dr. Dvorak's class)—November 1, from 9 to 12 A. M. and 2 to 5 P. M.

Pseudo Science.

WHEN a teacher persistently uses every paper which will open its columns to him to exalt himself above his confrères, arrogating to himself the position of critic, condemning the greatest authorities, physiological, medical and musical, one is naturally led to suspect that he is wrong in science and in art, for true knowledge is not concealed.

Mr. Charles Lunn, who has for nearly twenty years in England and recently in these pages insulted the most eminent scientists and teachers of singing, has endeavored to promulgate his system of voice training, which is formulated on entirely incorrect ideas of the physiology and mechanism of voice. He who advises your correspondents "to study logic" argues from false premises himself, his conclusions being necessarily false also.

It is not my intention to touch upon the personal impertinence and untruthfulness for which years ago Mr. Lunn had to apologize in English papers, and which he now repeats *more suo*; neither have I any need to defend my late husband's works. Books which sell in thousands, which are used as text books all over the world, which are published in French as well as English, and are being translated into Spanish and Italian; which have the highest approval of eminent singers and physiologists, and which were honored by a graceful eulogy last year by Professor Massei at the International Congress of Medical Men held at Rome, require no defense by me.

Between ten and twelve years ago Mr. Lennox Browne and Mr. Behnke declined to be drawn into a discussion by Mr. Lunn, or to take any further notice of him. Hitherto I also have taken no notice of his animadversions, but out of respect to those of your readers who may be unacquainted with Mr. Lunn's fanciful theories, and who perhaps have neither time nor inclination to sift his farrago of scraps culled ad captandum "from all the sciences" (to use his own words), I will now briefly summarize his ideas on voice production.

Mr. C. Lunn saw a not at all abstruse paper by Dr. John Wyllie, of Edinburgh, on Observations on the Physiology of the Larynx, and deduced from its pages that the learned professor meant black when he said white. Mr. Lunn built thereupon a wrong theory on a vital point of voice culture, and quarrelled with those who pointed out his mistake. His theory of the shock of the glottis is based on the altogether erroneous idea that the false vocal cords approximate in tone production. Permit me to quote his own phrases verbatim:

The shock of the glottis consists of an explosion of the air which has been compressed in the pockets or ventricles of the larynx.

Here I would remark that an "explosion" does not produce musical tone. But to continue the quotations:

Physiological results go to show approximation of false cords. The questions before physiologists are these: (1) Do the false cords approach in true artistic production? (2) Do the ventricles inflate? We have Galen, Wyllie and myself in the affirmative.

Mr. Lunn avowedly bases his opinion on (again I quote his exact words):

Laws proclaimed by Galen and Wyllie.
The eminent theories of the false vocal cords. A discovery that will ultimately place Wyllie side by side with Harvey on the blood.

Now let me show you Dr. Wyllie's opinion of this pane-

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gyric. On reading Dr. Wyllie's remarks on the subject of the action of the false vocal cords there was absolutely not the smallest hint that he believed they met in tone production. However, to make assurance doubly sure, Professor Wyllie was asked by the authors of Voice, Song and Speech to state definitely whether he intended to convey the meaning which Mr. Lunn put upon his words, or whether he agreed with the description of the shock of the glottis given in The Mechanism of the Human Voice, and in Voice, Song and Speech. In reply, Dr. Wyllie distinctly repudiated the interpretation put upon his writings by Mr. C. Lunn, in a letter which I now quote. The italics are mine.

EDINBURGH.

DEAR SIRS—I am much obliged to you for your letter, directing my attention to a mistake that has been made in the interpretation by some writers of my views regarding the action of the ventricles of Morgagni and the ventricular bands or "false vocal cords." The account that you give in the proof sent me of your work now in the press is perfectly accurate. In my "Observations on the Physiology of the Larynx," I showed that the ventricles with their ligaments form an important valve; but I said nothing of their relations to voice, with which I believe they have little or no concern.

I remain, dear sirs, yours faithfully,

JOHN WYLLIE.

Mr. Lunn must be a very inaccurate reader and a superficial student to so completely misunderstand Professor Wyllie's statement on the physiology of the larynx. The theory of shock of the glottis, which he said he built up on this false conception, having been thus unequivocally condemned by Dr. Wyllie, crumbles away, having no foundation in fact. So much for the fictitious claim of support by a modern physiologist.

Now as to Galen. I have carefully studied Galen's remarks, and have come to the same conclusion as did the authors of Voice, Song and Speech, viz., that he no more meant to imply what Mr. Lunn has imputed to him than Dr. Wyllie did; and Galen's views are doubtless equally misrepresented. Thus the second of the supports on which Mr. Lunn built his edifice is destroyed.

Mr. Lunn also seeks for some name with authority which he couples with his own, as he did Dr. Wyllie's, and he has recently made use of that of the venerable Manuel Garcia to prop up his frail edifice.

In Mr. Behnke's Mechanism of the Human Voice he fully explained the full shock of the glottis, and was at the trouble to disprove Mr. Lunn's theories on this and some other important points in vocal physiology. About this book Signor Garcia wrote to my husband as follows:

It will prove of inestimable value to students, being, in my humble opinion, one of the clearest and most practical treatises on the subject which contemporary literature has produced.

I should like to add in passing that Mr. Lunn has recorded his opinion that

The Mechanism of the Human Voice is the most mischievous book that has been published.

If Garcia believed that on so important a subject as the shock of the glottis Mr. Behnke was wrong and in antagonism with himself, he would never have penned the letter I have quoted, the inevitable conclusion being that Mr. Behnke's views were closely in accord with Garcia's and Mr. Lunn's are not. Somewhere or other Mr. Lunn wrote: "If I am right then he (Mr. Behnke) is wrong; if he is right, I am wrong." Your readers can now answer that proposition.

If there is one point of greater vital importance to a singer than correct breathing and breath control, it is to have the correct shock of the glottis or, in other words, attack of tone. And if his teacher's views on this matter are founded on false premises, it is certain that his practice will be wrong. There is, unfortunately, no room for doubt as to the serious effects on the larynx, of the wrong method of tone attack caused by misconception of what is the shock of the glottis. By the continuous too forcible striking together of the vocal cords, and also by their over-pressure, their delicate covering membrane becomes frayed or torn, and the edges present an uneven or serrated appearance. The ligaments themselves become thick and callous and bulge toward the middle third of their length, presenting a convexity instead of the normal appearance. On one, or even on both of the vocal ligaments, a tiny wart-like growth.

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called singer's nodule, is frequently seen. These are not the only injuries which follow incorrect method of tone attack. The muscles which govern the closing of the glottis (viz., the lateral cricoarytenoid, and with them the arytenoides) become weakened from over-pressure and wrong use, until they are no longer able to obey the will in opening and closing the glottis, and the effect on the voice and throat, whether of singer or speaker, is disastrous.

It is a foregone conclusion that the man who has blundered hopelessly on the most important point of voice production would also fall into error on the subject of resonance. Mme. d'Arona is perfectly right in her remarks on this point, and her quotations in proof from Walshe, Tobold, Luschka, Browne and Behnke are precisely the same as those used by me in my article on Singer's Attrition Nodules last year in this paper.

The obvious lesson from the foregoing is that when a teacher is not an original and independent investigator the value of his opinion depends on the accuracy of his judgment in regard to the views and statements of others and upon the correctness of his reproduction of them when professing to teach them. Mr. Lunn might become "a useful purveyor of other people's intelligences," to quote the words he had the audacity to apply to Professor Tyndall, if he would take the trouble to understand them, instead of occupying himself by decrying his fellow teachers to exalt himself; then he would not be "most ignorant of what he's most assured." K. BEHNKE.

Earl's Court Square, London, June, 1895.

Played in Honolulu.—Mr. John Marquardt, violinist, and Madame Breitschuck Marquardt, harpist, gave three concerts in Honolulu on June 28, 29 and July 2. They were all successful and the artists scored a big triumph.

On July 4 the two artists sailed on the steamer Monowai for Auckland, New Zealand, where they will tour.

Maud Welch.—Miss Maud Welch, the Brooklyn singer, will spend her summer vacation at Saratoga, the Catskills, and at Black Rock. She will be the guest of Mr. and Mrs. Calvin E. Hull, of Brooklyn.

Flavie Van den Hende.—Music lovers of Elizabeth, N. J., had a treat a few days ago when Flavie Van den Hende, the 'cellist, played at the promenade concert given in the Drake's Opera House there. She was vigorously applauded. Miss Van den Hende is now enjoying a rest at Shohola Glen, and will go from there to Richfield Springs.

Returned to America.—Mr. William C. Keith, baritone, of California, who studied in Europe and sang in the salons of Dresden, Paris and London, has arrived in the States, where he intends to remain, for a time at least. He is at present visiting friends in Boston.

Miss Nina Bertini Humphrys.—Bellini's La Sonnambula was given in the Grand Opera House, Philadelphia, a few nights ago by the Hinrichs Opera Company, and Miss Humphrys was the Amina. The Philadelphia Inquirer said of her performance:

Piccolomini, Patti, Albani, Gerster and others equally as well known have essayed the part of Amina, but it must really be said that Miss Humphrys, the Amina of last night, gave a very charming impersonation of a simple, loving girl, and that her naturalness helped largely to add to the pleasure afforded by her clear and limpid vocalization. Her first number, O'er Me To-day Are Dawning, was given with tenderness and expression, and in the duet which follows with Elvino, O That Love a Word Could Teach Me, her shading and contrasts were effective, while her roudles were taken with ease and brilliancy. In the closing sleep waking scene, O Must Ye Fade, Sweet Flowers, was sung with soft and passionate tenderness, and in the joyous O, Recall Not there was a buoyancy of tone and a confidence of attack of octaves, combined with a bird-like clearness of delivery, that made the number a most delightful one.

Miss Humphrys has been with the Hinrichs Company since its opening in Philadelphia five weeks ago, and during that time she has sung the Queen (Les Huguenots), Mignon (Mignon), Bohemian Girl, Princess (The Jewess), Zerlina (Don Giovanni), Martha, Lucia, Micaela (Carmen), Amina (La Sonnambula), and Marguerite (Faust).

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The Beethoven Portrait.

SO accustomed have we become to see the face of the Bonn master exaggerated beyond all likeness to a human being that the reproduction which we give with this number of the painting in possession of the House of Brunswick will probably, at first blush, strike our readers as very unlike the great composer; but if you look more closely at the features, and analyze them a little, you will see that it possesses the characteristics of Beethoven's face as we know it from the more authentic portraits which have come down to us, only the painting was evidently done at a time when the Bonn master was fairly happy, and there is no attempt at depicting him when in the height of an ecstasy of inspiration. We need hardly add that the portraits that do so depict him are probably almost entirely imaginary in expression.

The history of the Brunswick portrait is in favor of its being a good likeness. Some little while ago a Dr. Alfred Nagl paid a visit to Marton-Vásár, an ancient estate of the Brunswick family, and there was shown this picture by Count Geza of Brunswick. The portrait, he was told, came direct out of the possession of Beethoven himself, having been given to his intimate friend, Count Franz of Brunswick, the father of Count Geza. Beethoven's friend (the brother of the "Immortal Beloved") set such store on the picture that even when the family made its periodical changes of residence from Marton-Vásár to Pesth he always took it with him. Now, we do not think that Count Franz would have taken so much care of the painting if it had been unlike his friend Beethoven; so that it may be taken for granted that the portrait had some merits (to say the least of it) as a likeness.

In his article in the *Leipziger Illustrirte Zeitung*, the first and only journal in which the portrait has been produced, Dr. Nagl puts the age of Beethoven as depicted in the Brunswick picture at about thirty-four; that is, that it was painted in 1803 or 1804. We know that about this time the composer was very intimate with Count Franz of Brunswick, and, according to Marian Tenger's Recollections of Countess Theresa of Brunswick, it was about this time that Beethoven paid a visit to the Brunswick family and fell in love with the Countess Theresa, his *Unsterbliche Geliebte*. If the portrait were painted about that time it would account for the comparatively "well-groomed" appearance of the composer, for in those early days he had not become so eccentric as he subsequently did, and it may be supposed that even he would pay some attention to his dress when staying at the country seat of a family such as the Brunswicks.

To ourselves, however, it hardly seems that the portrait represents a man of thirty-four, but then, according to at least one witness, Bettina Brentano, he was rather young for his age; he barely looked thirty when he himself thought he was thirty-five. Unfortunately the painter of this Brunswick portrait, which is nearly life size and is well preserved with the exception of parts of the clothing, is unknown; but there hardly can be any doubt that it was like Beethoven or, as we have already said, his friend, Count Franz of Brunswick, would not have taken so much care of it—unless, of course, there were sentimental reasons of which we know nothing.

The representations of Beethoven differ very considerably, from Schaller's lion-like bust to the benevolent commonplaceness of the chalk drawing of Aug. von Kloeber; but they all agree in certain particulars: a broad, arched brow; short, thick nose; firm, curved lips; rather small but very penetrating, deep set eyes; square, powerful jaws, the under jaw protruding, and a deep cleft in the

chin. Even the portraits that are known to be more or less imaginary have these characteristics, the expression of the face being the point in which the most difference occurs. But then it can easily be imagined that the face of a genius such as Beethoven would never have the same expression for two minutes together.

According to one authority, there are only three authentic portraits of the Bonn master in existence. The earliest represents him in a sitting position and was painted by W. F. Mähler when the composer was thirty-eight years of age; in some respects it is like a depressed version of the portrait with which we present our readers. Another is by Steiler, in which the master is depicted with a pen in his hand writing the words "Missa Solemnis" on a manuscript. Of this picture Moscheles says, "It is excellent and the likeness faithful, but it has not the air of vigour and animation portrayed in that of Schimon"—the third authentic portrait, and by many considered the best.

But to return to our Brunswick picture. To our minds it is not difficult to separate the "idealism" from the "realities" of the portrait. To begin with, we altogether refuse to accept those graceful sloping shoulders, and we would put this down to the desire on the part of the unknown painter to make Beethoven look like an elegant gentleman of the period. Then, according to the authentic portraits, the eyes are somewhat too large, but they are convincing in expression.

The rest of the portrait seems to us to be a good representation of what Beethoven may have been like when a young man. The broad arched brows are there; the shortish broad nose, the strong square jaws, with the cleft in the chin, and the peculiar formation of the under jaw; and the lips seem to us to be very good in their expression of mingled sensitiveness and power. Whatever our readers may think of it as a portrait of Beethoven, we believe they will be interested in this reproduction of a painting which Beethoven's friend evidently held in such appreciation.—*London Musical Standard*.

Voice of the American Indian.

THE subject of the Indian voice has interested me whenever opportunity was afforded for hearing the "redmen" speak. Having lived among the Cherokee Indians in the South, and relying upon the voice as an index of character, certain qualities possessed by the Indian voices interested and surprised me. Prior to 1880 I spent four weeks in a camp of Cherokees. There were some 450 in the tribe, their ages ranging from infancy to ninety-one years. Pleased with the result of my investigations with this tribe, I pursued my studies further, with the Blackfoot tribe, the Seminoles and the Sioux. I found a typical Indian voice, notwithstanding the fact that they vary much in pitch and quality. Their emotional lives being necessarily simple, the tutorage of civilization had not taught them to conceal the real state of their feelings, and their ordinary mental habits were accurately revealed in the tones of their voices, particularly when they spoke the languages peculiar to their tribes.

The voice of the Indian is usually sad and reticent. It is indicative of a mind given to marveling rather than reasoning. The voices of the women are generally mezzo-soprano, clear, and resemble somewhat the voices of the Spanish women. The voices of the men vary with age, the older having a weird, strange sound, which reminds one of the voices heard among a certain class of patients in hospitals for the insane. It is the voice of the early stage of paralytic dementia. The voices of the Indian children resemble much the voices of negro children. They are, however,

less musical and much more quiet. Even in childhood mirth seems wanting in the Indian character. They seldom laugh with that hearty merriment for which the negro is famed. The Indian voices are dreamy in ordinary conversation. When angry they usually shriek without articulating words.

One hears among the Indians very few characteristically individual voices. Comparing them with their more civilized brethren, we find that the French voices show complex emotional lives. Those of the Englishmen vary in pitch a great deal, as do those of the American people. With the Indian voices there is less variety both in register and pitch, and the under tones reveal similar emotional states. Comparison of the Indian voices with those of the Chinese is rather favorable to the latter. The voices of the educated Chinese are flexible and indicative of great shrewdness. The voices of the educated Indians, of whom I have known twenty or thirty, are whining and uninteresting.

The Indian voices reveal accurately their lives; so, too, do the voices of their more civilized neighbors. The dominant impulses of our emotional lives stamp themselves indelibly upon our every manifestation of consciousness. All are familiar with the tones of love, of hatred, of anger and of disgust, but few realize how all the complex emotional states are revealed in the tones of the voice. If I used the word overtones or undertones my meaning would be expressed, perhaps, more clearly, for the character is not revealed in the pitch of the voice nor in its loudness; neither does the accent of the spoken word tell the tale. It is in the subtle, indescribable modulations that one hears the true man speaking. An eminent instructor at Harvard has said that "words express the immaterial realities of thought." Those immaterial realities are best heard not in the spoken word, but rather in that subtle thing we call tone.—*Boston Transcript*.

Selby Salls.—Mr. George B. Selby, the well-known pianist and teacher of Louisville, Ky., sailed on the *Etruria* last Saturday. He will return in September.

Joseffy.—Rafael Joseffy, the pianist, returned last week from Europe. He visited Budapest, and says that he may play in that city next year. Charity begins at home. Mr. Joseffy!

Organist Mulligan in Wisconsin.—Mr. William Edward Mulligan, the organist of St. Mark's Church, this city, is now in Green Bay, Wis. He and Madame Le Clair Mulligan are to give a piano and vocal recital in Turner Hall there to-night. It will be under the patronage of the mayor and many of the most prominent citizens there. Mme. Mulligan was for many years a resident of Green Bay and she is considered one of the most successful singers in that locality. Mr. Mulligan will play among other numbers Beethoven's Sonata Pathétique.

Arrangements are being made for an organ recital in the Presbyterian Church in Green Bay, at which Mr. Mulligan will appear in a dual capacity as pianist and organist.

Before leaving for Wisconsin, Mr. Mulligan gave an inaugural organ recital in St. John's Episcopal Church at Larchmont Manor. He played a program selected from Händel, Guilmant, Mascagni, Schumann, Baptiste and Wagner.

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MACDONALD SMITH,

Steinway Hall, London, W.

CORRESPONDENCE.

TORONTO.

TORONTO, Canada, July 13, 1896.

SEND you a budget of merely desultory gossip, as since my last letter there has not been much stir in our musical world.

The Toronto Conservatory of Music (Mr. Edward Fisher, musical director), the pioneer institution of its kind in Canada, closed in June last with great éclat the most successful year in its history. Owing to its management and the influence of its board of directors, the conservatory has obtained a hold on the country at large which surely strengthens with each year.

The Toronto College of Music, Limited (Mr. F. H. Torrington, musical director), is another enterprise which contends for popular favor and meets with considerable success.

The Metropolitan College of Music situate in the West End of the city, opened only last November, but finished its first season under auspicious conditions. The original promoters were so much encouraged that steps were taken to develop the institution on greatly enlarged lines. The name was changed to the "Metropolitan School of Music, of Toronto, Limited," its charter of incorporation being issued recently, and Mr. W. O. Forsyth, a leading local musician and one time occasional Leipzig correspondent of THE MUSICAL COURIER, was appointed musical director. The prospects for this school are excellent.

We are promised one more attempt to form a permanent orchestra under Mr. Francesco d'Auria. I say one more, because some years ago this same musician had an orchestra, but it died for want of support. Mr. Torrington also had—and perhaps may have, for all I know to the contrary—an orchestra, but there has always been a lack of sympathy between it and the public. However, I understand that this time Mr. d'Auria will have the necessary backing of cash and influence, so if only general enthusiasm can be aroused probably success will follow. A great point in favor of Mr. d'Auria is that he knows how to conduct on really musicianly lines. Give him the material to work with and he's all right.

It is also understood that Mr. Heinrich Klingensfeld, Toronto's violin virtuoso, will have his orchestra of last year in the field. It is to be enlarged and made more effective generally, and while working on a different plan from the D'Auria combination, it may be relied upon to be interesting and creditable.

Mr. I. E. Suckling, manager of Massey Music Hall, is happy over last season's business, which shows a respectable surplus over expenditure, notwithstanding a large deficit in connection with the opening music festival. The managers purpose increasing the value and attractiveness of the hall by erecting a large organ, probably immediately.

Most Toronto musicians are being scattered by the holiday winds. Harry M. Field and Rudolph Ruth are in Germany; Mr. J. Humfrey Anger and bride-elect are to honeymoon in England; Mr. W. O. Forsyth and family leave for a New Brunswick

seashore next week; Mr. and Mrs. Edward Fisher will spend August in the Adirondacks; Miss Minnie E. Topping, the pianist, is at her father's home in Galt; Mr. F. d'Auria and family are reported as being at Jackson's Point; Mr. J. D. A. Trip is in Muskoka. A small band remain tied to their posts by summer schools and what not, but these will melt away within a couple of weeks, and then silence, blessed silence, till September.

EDMOND L. ROBERTS.

Musical Servants.

THE following is from the London *Daily Telegraph*: No longer can the reproach be hurled at us that we are a unmusical nation. Miss White, who conjoined the pleasures of universal songstress and domestic servant in the household of a gentleman named Harris at Watford, has effectually removed that blot from the national escutcheon, although in process she lost her situation as well as her case in the county court. Her employer dismissed her, paying over 10s. 6d. as the value of the work done, but absolutely refusing to give her any compensation in lieu of a month's notice. Hence her action for wrongful dismissal at the Watford County Court. She asserted that her services were unappreciated because she put on a starched apron in order to dust out a bedroom with more effect.

A daughter of Mr. Harris explained, however, that the dismissal occurred from quite another cause. The mistress of the house was a great invalid, and it was the doctor's orders she should be kept very quiet. So far from obeying these requirements, the plaintiff caused much annoyance by singing popular songs of the day in the kitchen and in other parts of the house. As she would not desist she was discharged. In other words, her trouble arose, not because she had too much starch in her apron, but because she had too little of it in her disposition. Judge Hall, Q. C., held that White, by her musical exuberance, had forfeited all right to compensation for disturbance. Servants had no prerogative to sing and do what they liked in a house where they were employed. There was good justification for discharge, and he accordingly gave judgment for the defendant.

This action puts an end forever to the threatened inconvenience of a servant's musical accompaniment to the movements of a respectable household. Suppose, for instance, a maid-of-all-work warbled 'E Dunno Where 'e Are, when someone came home rather late and was confused respecting the geography of the keyhole, or whistled Linger Longer, Loo, just as somebody else was taking leave of his fiancée. Musical servants are all very well in their way—on their Sundays-out and such like occasions—but domestic peace cannot be broken even to suit their ambition to become prime donne.

Something About Mr. Dittman.

MR. CARLO H. DITTMAN, formerly a member of THE MUSICAL COURIER staff and whose obituary was published in these columns last week, was born in Darmstadt in 1838. He came of a musical family, his father, Adam Dittman and his brothers, George and Louis, all having been engaged in a musical capacity in orchestras.

Mr. Carlo H. Dittman came out to the States when a young man, married into a New England family and embraced a managerial career. Here is a complete list of the professional engagements that Mr. Dittman filled down to date of his connection with THE MUSICAL COURIER:

As TREASURER—1873, Mulder Fabri, German opera; 1873, Pauline Lucca opera; 1874-5, Ilma di Murska concert tour; 1875-6, Clara Louise Kellogg English opera.

As AGENT—1876, Emma Abbott, first concert tour; 1877, Emma Thursby, first concert tour.

As MANAGER—1877, First symphony concerts of Dr. Leopold Damrosch; 1877-8, Symphony and Oratorio societies of New York, Dr. Leopold Damrosch; 1878, Marie Rôse first concert tour; 1878-9, Her Majesty's Opera Company's first year, J. H. Mapleson, impresario; 1879, August Wilhelmj, violinist, first season; 1879-80, Rafael Joseffy, pianist, first season; 1880-81, August Wilhelmj, violinist, last season Constantin Sternberg, pianist; 1882, Her Majesty's Opera Company; 1883, Frederic Archer, organ concert series; 1883, Dr. Leopold Damrosch orchestra tour; 1883-4, Her Majesty's Opera Company; 1884-5, Patti and Gerster; 1886, last Mapleson opera season; 1887, New York Philharmonic Club Pacific tour; 1888, Teresina Tua, violinist; 1889, German opera, from the Metropolitan Opera House, New York; 1890, German opera, from the Metropolitan Opera House, New York; 1891-2, Alfred and Heinrich Grunfeld concerts.

Estelle Tremaine.—Miss Estelle Tremaine, daughter of the late Mr. C. M. Tremaine, who was well known in music trade circles, has just returned from an extended European trip with Colonel Caldwell, of Washington. Miss Tremaine passed a considerable time in London and Paris. She is an accomplished musician, about twenty years of age, and expects to return to Europe in 1896 to finish her studies. Miss Tremaine will pass the summer at East Patchogue, L. I., with her mother and brother.

MISS A. HERMIONE BIGGS, an assistant of Dr. WILLIAM MASON, will have time for a few more piano pupils. For further particulars, apply at Steinway Hall, New York, after September 1.

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No. 803.

NEW YORK, WEDNESDAY, JULY 24, 1895.

MR. A. J. POWELL, with F. G. Smith, manufacturer of the Bradbury piano, was one of the many recent American callers at the Berlin headquarters of THE MUSICAL COURIER. He was in the German capital on Saturday, July 6.

MR. FREDERICK W. PRIMER, representative of Geo. P. Bent, of Chicago, Ill., and Mr. H. C. Theopold, vice-president of the Schimmel & Nelson Piano Company, of Faribault, Minn., were among the recent callers at the Berlin headquarters of THE MUSICAL COURIER.

THE Erd new Style S is now ready and on the market. An illustration of it is before us, and judging from that the instrument will be a go. It has those taking points so much sought after by good dealers. It is stylish, if we can use such a phrase in describing a piano. It has hand carved panels, the centre one being a primitive harp, surrounded with a delicate scroll, exquisite pilasters, heavy cheeks and massive trusses. Its appearance is artistic and reflects credit on Frank H. Erd.

SAID a prominent trade man of Keller Brothers & Blight, "The firm does not obtrude its personality but its piano on the public." It was meant to be sarcastic, but the man uttering the above remark was quite right in many senses. The fact of the modesty as regards personality of the members of this concern is known to all, yet their piano is "obtruded"—that is, put forward—and as it hits the dealer just right he cries out for just such goods as "obtrude" on the trade. The factory of this concern at Bridgeport rushed with orders bespeaks the concern's success.

IT is estimated that the output of pianos of the Smith & Barnes Piano Company, of Chicago, will surpass 2,500 this year, will probable get nearer the 3,000 figure. This is a record that should attract attention, not only because of its extent, but on account of the rapidity with which it has been attained. It is generally admitted that Chicago piano manufacturing is naturally progressive and successful, but an individual case like this which is truly phenomenal is not to be attributed to locality only. There must have been certain intellectual forces at work to accomplish such a result within a short period.

MR. FELIX KRAEMER, whose going abroad has been duly chronicled in these columns, writes from Carlsbad, under date of July 5, that he has greatly improved in health, and that he will be in prime condition to fight for the Kranich & Bach interests upon his return. Mr. Kraemer writes interestingly of the celebration of the Fourth of July at Carlsbad, which was glorified by the many Americans who were there on that day, the event being made the more significant by the opening of a new park, which was christened "American Park" in honor of the occasion. From Carlsbad Mr. Kraemer goes to Vienna and to Berlin, returning to New York about September 1.

ALTHOUGH Mr. W. S. Bond, the treasurer of the Weaver Organ and Piano Company, of York, Pa., is rusticated in Canada, his company is enjoying a steady trade, which has compelled it to run 13 hours a day for the past six weeks.

IF anyone is anxious to sell pianos in Honolulu, Hawaii Islands, it would perhaps be worth while writing to the Hawaiian News Company of that city, which deals in musical instruments.

Anything American is acceptable there, and this suggestion may open up a trade with that patriotic nation.

ANYONE who knows the temperament of Mr. Theodore P. Brown, of the Brown & Simpson Piano Company, knows that he is of the class that never leaves work undone, and the announcement that he has gone for an extended vacation to the White Mountains means that everything in the Brown & Simpson concern is in good running order and that he will enjoy rest of both mind and body.

It is much easier to sell a piano of established reputation and one that the people want than it is to dispose of pianos that are but little known and for which there is no demand.

ANYONE who would deny so trite a statement of a fact as is contained in the above paragraph would be apt to argue that two added to two does not of necessity make four. The idea was used in the last issue of THE MUSICAL COURIER in a full page advertisement of the Vose & Sons Piano Company, of Boston, and everyone who knows the Vose piano and its producers will agree that the argument would have been equally as strong if the phraseology had been changed to read:

It is much easier to sell the VOSE piano than it is to dispose of pianos that are but little known and for which there is no demand.

One of the most difficult things that falls to the task of a dealer is the attempt to introduce a new make of instrument, the name of which his immediate following is not familiar with, and the sheer gain of a cardinal point—the acquaintance with the name, its very sound and appearance—oftentimes makes a dealer decide in favor of a known make of piano as against one not popularized.

The popularization of the Vose piano has been the work of long years of constant toil with hands and brains, the work of the skilled artisans in the shop, of the clever commercial handling of the instrument that has been done from the office. These two elements of success in business have in the case of Vose been so thoroughly welded, so solidified by the identity of interests that now, when the firm has been in existence the better part of half a century, it enjoys a reputation not excelled in the piano business, a reputation for honestly constructed, cleverly constructed, intelligently constructed instruments, and for a broad, sound, well founded business policy that has won and maintained the respect of the entire piano fraternity. Not content with honors achieved, the "Vose people," father and sons, are still striving for new laurels, and they will come before the public this fall with a line of goods that, it may be confidently predicted, will excel in beauty and general excellence anything previously accomplished by them.

MR. PETER DUFFY, president of the Schubert Piano Company, who sailed for Europe June 28, has been heard from recently, and he reports that he expects to return to New York about the middle of September.

THERE are three heirs to the estate of the late Elias Howe, of Boston, the two sons, who have been running the business for the past few years in trust for their father and a sister, who will also have an interest in the business, but will not take an active part. The eldest son, William, has charge of the violin department, and the younger, Edward, is the head of affairs generally, attending to the finances, correspondence, &c. The business will continue as heretofore, the late Elias Howe having been practically out of it for a considerable time preceding his death.

AMAN who is always a welcome visitor to New York passed through this city last week in the person of Mr. L. S. Sherman, of Sherman, Clay & Co., of San Francisco. Mr. Sherman sailed on Thursday last on the Normanna, going direct to Berlin, where he will join his family, who have been abroad for some time. Together with them he will visit other points of interest in Europe and return in the early fall. Mr. Sherman speaks encouragingly of the prospects for fall trade on the Pacific Coast and will, we trust, come back with an added stock of good health and renewed energy to enter the field in which he has so long been a leading figure.

IN these long drawn out days of summer dullness one of the most cheering individualities in the music trades to have "drop in" for a chat is Mr. Harry J. Raymore, of the Shaw Piano Company. Mr. Raymore passed through New York last week, after having participated in the exercises of the Christain Endeavor meeting at Boston, he being a prominent member of that body. He is, as ever, full of business snap and go and push and energy, and the mere fact of his walking into one's office with his pleasant smile and hopeful views, his easy confidence in himself and his absolute confidence in the Shaw piano, puts new life into those whom he favors with his presence. Among the younger element in the piano business Mr. Raymore stands as an encouraging example of what personal application, hard work and a quick knowledge of human nature will accomplish. It is no matter of wonder that he looks and acts as full of life and energy as we all of us hope to be when the cool weather comes, because the Shaw factory, thanks to his exertions, is running full time to keep up with present orders and to prepare a stock for the coming fall trade.

While Down East Mr. Raymore visited almost all of the New England Shaw agents, and in each and every case found them enthusiastic over the selling qualities of his piano—enthusiastic to the substantial extent of placing orders. He has an abiding faith in the future of the Shaw built upon his past and present experiences, and while he has been operating in the East the orders have been coming in from other points, one of the best being from the extreme opposite coast of the country, from Heine & Co., of San Francisco, Cal., who, having abandoned their idea of manufacturing pianos, will hereafter run the Shaw as their leader.

4,300 MILES; 7 DAYS.

THIS is the record of Mr. N. Stetson, of Steinway & Sons, who has returned home from the trip begun at 4:30 on Sunday afternoon, July 14, when he accompanied Mr. Wm. Steinway to Mt. Clemens, Mich.

Detroit,
Mt. Clemens,
Chicago,
Omaha,
Denver,
Kansas City,
St. Louis.

These are the points covered. Of the whole trip Mr. Stetson in speaking to a representative of THE MUSICAL COURIER said during a conversation, which was hurried because of the near approach of his train time to Larchmont, where he is spending the summer:

"To speak in general terms of my experience I would conclude that the parts of the West through which I have traveled, the great cereal belt, the States of Nebraska, Kansas, Michigan, Iowa and Missouri, are warranted in anticipating and preparing for a fall trade such as has not fallen to their lot in many years. I have talked to merchants, to traveling men, to shopkeepers, to jobbers, to farmers, in fact to all classes of men with whom I came in contact during my brief run, and they are a unit in praise of the crops that are to be gathered, and the advantageous prices at which they are to be sold.

"Incidentally I have talked to a few score of piano men, and they, too, are all hopeful of a fall business that will be strong, healthy and productive of profit. On reaching Detroit in company with Mr. Wm. Steinway, who has gone to the famous springs at Mt. Clemens, I was both pleased and gratified to see the high esteem in which he was personally held in that city, when he visited the warerooms of Messrs. S. E. Clark & Co., and where he was called upon by Mr. J. P. Weiss, who formerly held the agency there for many years. Both Mr. Steinway and myself were delighted with the warerooms of Clark & Co., at which place we met Mr. E. A. Potter, of Chicago, who accompanied Mr. Steinway and myself to Mt. Clemens.

"On arriving there Mr. Steinway was shown to a superb suite of apartments consisting of four rooms on the first floor of the Hotel Egnew and was delighted to meet as a fellow patient his old friend Mr. Louis Greunewald, of New Orleans, as well as a number of other social and political friends.

"Mr. Potter and I went from Mt. Clemens directly to Chicago, where I was presented with the most encouraging reports of the business of Lyon, Potter & Co., who, to my surprise, have disposed of the major portion of the fancy styles of Steinway pianos sent them for exhibition purposes at the opening of Steinway Hall in that city. I spent but six hours in Chicago, but that time was both profitably and satisfactorily passed in a general review of the situation there of the Steinway interests. The new location is an unqualified success, as an instance of which I may mention that the hall, Steinway Hall, has already been rented for more than half of next season.

"From Chicago I went to Omaha, where I was much interested in the effects of the interference of a general department store in the piano business. The agency of the Steinway piano is not yet determined upon for that section, but the announcement will probably be ready for publication within the next week or ten days.

"At Denver, Col., the Knight-Campbell Company has been doing an unusually good business in high grade and high priced pianos, which means that the Steinway has enjoyed a good trade there, though some other instruments have not maintained their position.

"In Kansas City the Steinway has so long been the leader of its present representatives that it is useless to go into any particulars as to its present status.

"It is the same story at St. Louis, from which city I came directly back to New York.

"I cannot but see the brightest prospects for the piano business in all parts of the country through which I passed, and, without going into a detailed analysis of my reasons for such a prognostication, I am free to say that in my estimation the piano business throughout the West will this fall be the greatest that the trade has known in many years."

MR. P. J. HEALY, of Lyon & Healy, who has been in New York city for several days, left for Boston last evening. He intends to visit Baltimore before returning home.

MR. W. W. KIMBALL, of the W. W. Kimball Company, and Mr. George W. Tewksbury, of the Chicago Cottage Organ Company, are booked to sail for Europe on the steamer La Champagne on Saturday next.

PRIVATE letters received from Mr. William Steinway, who is taking the baths at Mount Clemens, Mich., state that they have already caused some improvement in what remained of the rheumatic stiffness in his knees, and that he is otherwise in perfect health.

Westward Ho!

MR. BRAUMULLER, of the Braumuller Company, indicates that the trade of that house is creeping westward, and substantiates his theory by the fact that he is receiving orders continually from Missouri and Illinois. The large scale in fancy woods goes best with this firm, especially oaks, mahoganies and walnuts. Blacks are slow. The company has put on extra men and the July trade exceeds that of June, while the present efforts of the house lie in the direction of accumulation of stock to satisfy the autumn demands.

Building Hopes.

MR. P. J. GILDEMEESTER, of Gildemeester & Kroeger, returned last Friday after an extended journey, and started out again on Monday for a few weeks' tour of the West. Mr. Gildemeester pronounces the trade conditions for the autumn favorable, and is especially candid as to the improved state of business in the milling cities, where once prosperous industries have been resuscitated, notably the Pittsburg, Pa., and Cleveland, Ohio, centres. The firm of Gildemeester & Kroeger is building hopes for a revival of trade such as has not been known in 10 years, and their producing facilities are being taxed to the last capacity to prepare for this condition.

Colby Piano Company's Annual Meeting.

MR. GEORGE W. HERBERT, of 10 East Seventeenth street, who is the only New York stockholder in the Colby Piano Company, states that there will be no alterations in the general plans of the working methods of the company in the near future. Mr. Herbert's warerooms were the scene of the annual meeting of the stockholders of the Colby Piano Company, held last week, on which occasion Mr. W. J. McCarter, the secretary, came to this city and represented the out of town stockholders. Mr. C. C. Colby, Jr., was made superintendent, and he, together with Messrs. W. J. McCarter, J. W. French, J. E. Patterson and W. L. Darling, will constitute the board of directors.

Many Visitors.

THE Mason & Hamlin Company has had these visitors during the past few days: Mr. C. H. Sweezy, of Middletown, N. Y.; Mr. Castro, of Progreso, Yucatan, who came to purchase organs for the missions on his plantations; Mr. Max A. Philip, of San Luis Potosi, Mexico, and His Grace Bishop E. G. von Gillow, Archbishop of Oaxaca, Mexico. His Grace it is who became not long ago the lucky heir to \$10,000,000. He has vast church interests and to that end purchased three large organs for immediate shipment.

The Mason & Hamlin Company will be represented during the Cotton States and International Exposition by their

local agents at Atlanta, Ga., namely, Messrs. Ludden & Bates. Their exhibit is intended for the main building, and is independent of the special instrument that will be placed in the women's department of the Exposition buildings.

Mr. Holyer, of the firm, will return from his visit to Tannersville, in the Catskill Mountains, this week. Mr. Brockington will not start on his outing until about the middle of August, when, as is his annual custom, he will go to Chautauqua.

Mr. Hasse Moves.

MR. WILLIAM F. HASSE is among the latest dealers in the musical instrument trade to return from Europe. He arrived after a fortnight of interesting experience in Saxony the music box centre of Europe.

Mr. Hasse was found in the midst of chaos at his new salesrooms, 115 East Fourteenth street, where he has made a most successful start in the way of fitting his store attractively in white and oak.

"I found while abroad the most favored of all the music boxes to be the Symphonion," he said, "and I shall push this box principally, as I have always done. I was the first to handle it, as the successor to Messrs. T. F. Kraemer & Co. That of course does not mean that I shall relinquish my interest in the Polyphone and Regina music boxes. I shall put in a very extensive stock of musical clocks, and a complete line of piano stools, covers, disks, &c., and small musical instruments. I shall abandon my present quarters at 107 East Fourteenth street. In fact I have taken this store in order that I might add a retail department to my wholesale trade, which my old store would never properly permit.

"Here, as you see, I shall have every facility for trade. My store has a frontage of 25 feet. This room extends back 75 feet. The goods will be finely displayed, and the arrangement of electric lights will be such as to insure a splendid exhibition of the musical instruments, clocks, stools, piano covers, &c. In the rear of 117, as you see, there is a room 25x45 feet which I shall devote entirely to the display of music boxes. Running at the rear of 115 and 117, and occupying a space of 50x50 feet, is the cover manufacturing department and the stock room for covers.

"I have gone into this extensively, as the spring trade was satisfactory, and I am convinced that the present outlook warrants the departure in the direction of extended trade quarters. I am now in the midst of a bunch of piano houses and am sure that the dealers will look upon the convenient side of my enterprise, as well as the fact that my stock will be ample to warrant a selection from a vast number of instruments, and other lines of the merchandise that I shall carry."

Mr. Hasse has certainly expended care and attention upon his new quarters, with the view to securing new patrons, as well as retaining the old ones. The plan of his salesrooms will be artistic throughout.

A LETTER from a correspondent at Omaha, Neb., where Mr. N. Stetson, of Steinway & Sons, called last week in his hurried run through the West, says there is but little doubt that the Steinway & Sons pianos will shortly be found at the warerooms of Mr. Adolph Meyer, whose new store at the corner of Fifteenth and Farnam streets is one of the best locations for the purpose in that city.

—Mr. Hamilton S. Gordon returns next Monday from his summer sojourn at Patchogue, L. I.

—Mr. George Nembach, of Geo. Steck & Co., sails from Hamburg to-morrow (July 25), on the Augusta Victoria, and is expected to arrive in New York August 3.

—Forty pianos and organs and a lot of smaller instruments were completely ruined by fire and water in a conflagration in Bush & Bonbright's music store on Sparks street, Ottawa, Ill., last Sunday. A policeman discovered the fire. The loss is estimated at \$5,000, of which about \$3,000 is covered by insurance.

YOUNG MAN of good business and social abilities wishes to purchase an interest in a established music firm. Good floor and outside piano salesman, musician and performer; fine references. Has been with the best city and country firms. Parties wishing to increase their business, address J. C., care THE MUSICAL COURIER office, New York.

Mason & Hamlin

PIANOS AND ORGANS.

PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

ORGANS.

FRANZ LIEBZT—Matchless, unrivaled; so highly prized by me.
THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player

STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

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BROWN & SIMPSON.

Suggestion III.

WORCESTER, July 3, 1896.

Editors The Musical Courier:

There is one feature of the piano business to which we desire to call attention, hoping, at the same time, that this suggestion will be accepted in the same generous manner that has been accorded to our previous remarks.

We refer to the custom of using the names of competitors in the efforts made to bring about sales. No doubt it is difficult to elude the use of the names of other piano-makers while endeavoring to sell a certain make of pianos, or a piano of a certain make, and yet a little study of the subject will show that the very effort to avoid discussion can be made the most courteous kind of a demonstration toward the customer. Of course it is a matter of rule, and we base our humble suggestions in each case upon the enforcement of rule. What we need in the piano trade is, chiefly, rules and their proper enforcement.

The rule, we at least believe, should be to prohibit the salesmen from using the names of any other pianos than those actually on sale with the firm.

That should be made the inflexible rule. The salesmen should be told that when or wherever a customer introduces the name of another piano, either for comparison or for information or for a trade trick, the salesman must reply in effect that his house is not interested in any other pianos except such as it handles and that the use of the names of other pianos is prohibited in the salesrooms.

The salesman must not use a subterfuge by avoiding the names of other pianos, but should boldly declare that the firm actually prohibits the mention of such names. We believe this will have an excellent effect, for the very moment

a customer discovers that certain rules are in operation he or she will at once gain confidence, and if the salesman is at all intelligent this will give him a great opportunity.

Besides this it does appear unbusinesslike and undignified on the part of salesmen to be bandying the names of competing pianos all day and all week and all year. The piano business thereby loses in tone and character, and for this reason alone we advocate the abandonment of a method that can only be harmful and that can never be of any lasting benefit.

Yours respectfully,

BROWN & SIMPSON PIANO COMPANY,
Per Theo. P. Brown.

THE elevation of trade salesmanship is one of the most important points to be considered in the development of the future piano business, which will be greater than ever before, and which will require greater men, in consequence, to conduct it in all its various phases. Mr. Brown's suggestion that salesmen should actually cease the mentioning of names of competing pianos constitutes a bold innovation, and is deserving of more than mere passing attention.—[EDS. MUSICAL COURIER.]

What Is This, Anyhow?

IN the Corporation Court to-day a charter was granted to the Hodgson Sustenuto Company, with a capital stock of not less than \$5,000 nor more than \$255,000. The officers are: John L. Roper, president; Thomas W. Shelton, vice-president; W. B. Roper, secretary and treasurer. The sustenuto is a new stop on musical instruments, and great possibilities are claimed for it by its inventor.—*Norfolk Correspondence of Petersburg, Va., Index-Appel.*

No Medals Yet.

MR. WILLIAM DALLIBA DUTTON, of Hardman, Peck & Co., is authority for the information that the World's Fair award matter is at a standstill, nor are there any new developments in prospect. Mr. Dutton affirms that the July business of Hardman, Peck & Co. has been in excess of the June trade, and particularly does this assertion refer to the latter part of the month of July.

The ten days devoted to the annual repairs of the Hardman and Standard factories having expired, and the work having been successfully accomplished, manufacturing has been resumed again with equal vigor. The piece de resistance is the "baby" grand, which is constantly becoming more popular in the market.

A Modern Izaak Walton.

MR. H. B. TREMAINE, of the Æolian Company, has gone to White Lake, Sullivan County, N. Y., for a rest. He is a fisherman of proverbial repute and expects to make some marvelous hauls. Mr. Tremaine will return to New York to attend the annual meeting of the company, which is set for Monday, July 29, after which he will again hie himself to the lakeside and kill fish and time until September 1.

—On July 10 Mr. T. G. Mason, president of the Mason & Risch Piano Company, Limited, was knocked off his bicycle by a Toronto trolley car and had a bone in one of his legs broken, besides being badly lacerated in the process of being dragged some distance by the car. Serious results are not anticipated.

—Ross & Douglass have removed their stock of musical instruments from Mr. Bannan's store on First street, Elion, N. Y., as the latter needed the space for his own business. Mr. Douglass will continue the trade at No. 40 Otsego street, and Mr. Ross will turn his attention to another line of business.

Highest and Special Award, World's Columbian Exposition, 1893.



CARL FISCHER,
6 & 8 Fourth Ave., New York,
Sole Agent for the United States for the famous
F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made. Hand and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application. Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable. Some of the many specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments; CHAS. BABIN and SUESS celebrated Violin Bows.



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Latest Reed Organ like Instrument with Pull and Push Tone, tuned in the usual Bandion Pitch as well as Chromatic, of $3\frac{1}{2}$ to $6\frac{1}{2}$ Octaves.

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Cellos, Bass-Viols etc. and their Accessories.
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Successor to T. F. KRAEMER & Co.,

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MUSIC BOXES.

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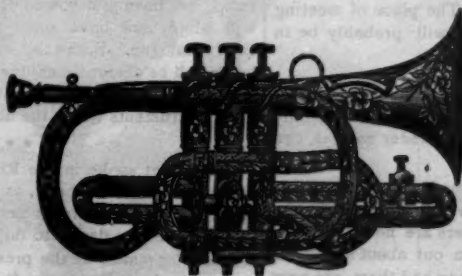
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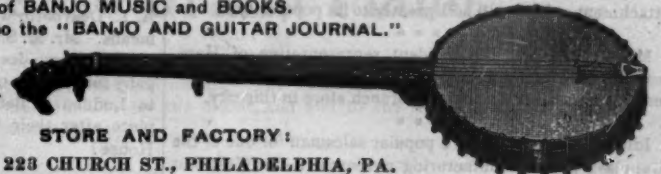
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Sole Agent for the Celebrated Berteling Clarinets, Flutes, Piccolo, and both Boehm and Ordinary System.

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GUSTAV HEROLD,
Royal Prussian Staff Oboist
(retired),
formerly trombone player at the
Royal Academy of Music of
Berlin.

OTTO POLLTER & CO., Leipzig.

Manufacture as specially the acknowledged best

SLIDE TROMBONES,

as well as Cornets, Trumpets, Horns, Tenor Horns, Tubas, &c. Catalogue on demand.

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Purveyors to first-class military and other orchestras. Illustrated price list free of charge. The "Stowasser" instruments enjoy especial favor among artists by reason of their grand tone as well as their elegant and correct style.

WEICHOLD'S

TESTED VIOLIN and CELLO STRINGS

Guaranteed in perfect fifth. Acknowledged the best in the world. Best quality of Violin Strings

E A G Silver
Wd's of 36, \$7.35, \$5.30, \$1.25. Dos., \$3.00
SPECIALTY: FINEST BOWS.
RICHARD WEICHOLD, Dresden, Germany.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 225 Dearborn street,
July 30, 1906.

IN securing the title to the premises occupied by the W. W. Kimball Company, on Wabash avenue, that concern had to do a deal of fine diplomatic work. It was not like buying a piece of property with an ordinary title, where only one party had to be dealt with, but in this particular case there were bonds to secure and so many different interests to satisfy that Mr. E. S. Conway, who had the matter in charge, worked day after day for a long time before securing the consent and signatures of the proper persons.

It must also be understood that such an elegantly located store cannot be bought every day in the week.

The alterations in the building made by the Kimball Company within the last three months have cost about \$15,000. They now are the exclusive occupants of the first and second floors and the basement, each being 80 by about 160 feet, besides other portions of the building for storage and repairing purposes.

Several days ago there were sixty-six signers for the projected association of salesmen in this city; there may be more now, but their first meeting is to be held on August 1, and it will no doubt be a go. The place of meeting has not yet been announced, but will probably be in one of the warerooms.

Mr. Steger says he never saw anything so promptly done as the work on the new Singer factory. Although only just begun it is pretty certain to be under roof in two more weeks.

The Schaeffer Piano Company has had some little trouble since moving into its new factory, which has somewhat interfered with the product; but matters are now so far adjusted as to permit the firm to turn out about six pianos per day, all of which and more, if they had them, are very easily disposed of to customers who are waiting.

Mr. Geo. P. Bent ought to be a happy man. He is pretty near to filling his heart's desire, so far as his business is concerned, and cannot keep pace with his orders in either the piano or organ department. He has just published some sheet music written especially for his orchestral attachment, which will add greatly to its popularity.

Mr. A. T. Jones, the resident representative of Hammer, Schlemmer & Co., says he expects to secure quarters within a week's time for a branch store in this city.

Information comes that a popular salesman for one of the first-class piano manufacturing concerns in the West, but not in Chicago, will soon make arrangements to manufacture pianos on his own account.

The M. Schulz Company went into the organ business on account of a disagreement with a house for which the former made cases. The firm has a larger number of cases on hand which will be completed as finished organs, and the house is also getting out some new styles. At present they have only room to produce about six organs per day, but have a large plant and can use more space whenever the business requires. Mr. Homo Buikenna, the superintendent of the factory, is a skilled workman, with many original ideas, some of which have been patented. The bench which he uses is the work of his own hands, and is probably the handsomest in the country.

It is now said that the Chase Brothers Company, of Muskegon, or some members of the company, have secured all the right, title and interest in the Nelson factory in Muskegon, and will build a Nelson piano. It will be, so it is said, a second grade to the Chase Brothers piano.

The news came a few days since of the burning of Mr. J. O. Twichell's excelsior factory at Lancaster, Wis. His direct loss will be nominal, but perhaps indirectly considerable, as Mr. Twichell was strongly tempted to go into bicycle manufacturing on the premises.

A woman giving the name of Hattie Munger, with many aliases, has been arrested at the instance of the Hallet & Davis Company, of this city. The piano which she rented and then borrowed money on was secured by the firm. There are other concerns in this town which have not been so fortunate.

The Dunning-Medine Music Company has been incorporated in New Orleans with a capital stock of \$50,000, a goodly portion of which is already subscribed for and paid in. The directors are Albert Mackie, president; R. B. Scudder, vice-president, F. O. Dunning, secretary and treasurer, and W. B. Schmidt and A. G. Medine. Mr. Dunning is now in Chicago and will decide on the line of instruments which the new concern will handle, which may be the Conover piano and the remainder of the Chicago Cottage Organ Company's line. The new house will fit up a handsome store on Camp street, which will be five stories high with a frontage of 27 feet and a depth of 103 feet. Elevators and modern conveniences will also be arranged for.

Mr. H. L. Story was expected to be in the city soon, but he has deferred his visit until September. Things will be in better shape then in the new piano factory. Mr. E. H. Story is taking a rest at Mackinac Island, and Mr. Melville Clark will go East in August for his vacation, and may possibly make a brief visit to Europe.

Even yet they have none of their pianos in their regular cases, but have pretty well decided on what styles they will adopt, and have made preliminary preparations for their catalogue. Both their styles of cases and their catalogue will be decidedly unique and in every way consistent with the well-known and universally acknowledged high-class instruments which the house has always produced.

The recent strike in the Russell factory has not greatly incommoded the company, as more men have applied for positions than the concern has any need of just now. The concern does not desire to do more than keep up with the demand for pianos at the present time, because the house expects to move to the new factory soon and does not want any surplus stock.

Recently there has been incorporated in Alabama a company which calls itself the Southern Music Company. It will do business in Birmingham, and is a successor to the Gilbert Carter Company, and the manager will be Mr. Gilbert Carter. The president of the new company is Mr. A. R. Dearborn, who is said to be a man of considerable means. Mr. M. S. Rose is the secretary and treasurer.

By the way, does not this name Southern Music Company remind one of the name which usually attaches itself to Ludden & Bates, of Savannah, Ga., who generally place after their firm name the words Southern Music House?

There are not as many of those very cheap Eastern pianos being disposed of in this locality as there were, and to tell the truth many that came to this city and elsewhere were only consigned with the hope of selling. Dealers are doing well to avoid this class of instruments, and it is a good indication that this craze for the cheap piano is passing away. It is quite a feather in the cap of Chicago that none of her manufacturers have ever stooped to produce such utterly rotten pianos as have come to this city from the metropolis of the East.

There is one concern in Chicago that could mend its ways in a few points; it could put a little tone in its instruments, and it could stop putting the same scale in two or three different sized cases, and it could also equalize its prices so that the country dealer would not be at the disadvantage

"The touch of your piano seems so uniform," said Mrs. Softstop.

"Certainly. As the springs are made by automatic machinery, and are of equal strength, the touch of the action must be uniform; something that cannot be acquired by hand work."

"What action did you say was used in this piano?"

"The Roth & Engelhardt of St. Johnsville, N. Y."

of paying 25 per cent. more for the same grade than is paid by the Chicago dealer.

Mr. Calvin Whitney, the president of the A. B. Chase Company, is a frequent visitor to the Windy City, and was here again this week. He is looking well and feeling in the best of spirits over the success of business and the future outlook. It takes a few years to get a reputation for a piano, but in the long run it is by far the best policy to make good instruments like the A. B. Chase Company make, and back your claims and advertisements with the substantial product.

The Elgin Piano and Organ Company, Mr. H. H. Denison, an old dealer in Elgin, Ill., being proprietor of the concern, made an assignment on July 13 to Mr. James G. Spillard. The liabilities are placed at \$19,000 and the assets are said to be about \$26,000. The creditors are the Home National Bank, \$3,900; the Elgin National Bank, \$915; the Manufacturers Piano Company, of this city, \$5,000; the Emerson Piano Company, \$1,800; Farrand & Votey Organ Company, \$110; the Pease Piano Company, \$350; the Edna Piano and Organ Company, \$400; the Chicago Music Company, \$200, and a few smaller ones.

The banks are partially secured, the Manufacturers Piano Company and the Pease Piano Company are secured, and, so far as can be learned, the others will have to take their chances. Mr. Denison claims he will be able to pay in full.

Mr. Charles T. Sisson was met walking on the avenue a few days since, and in answer to the query as to his retirement said: "No, I have not retired, I have only severed my connection with the Farrand & Votey Company and will take a rest for awhile."

Mr. J. B. Johnson, of Jeffries & Johnson, of Jacksonville, Ill., has been in Chicago this week.

Mr. F. W. Teeple, who has just returned from a very successful trip to California for the Chicago Cottage Organ Company, reports a very satisfactory state of affairs at all points touched.

Mr. Louis Dederick, of the Manufacturers Piano Company, has returned from his pleasure trip.

Mr. J. A. Norris, representing the Mason & Hamlin Company, has gone to Kansas City.

Mr. Sherman, of Messrs. Sherman, Clay & Co., of San Francisco, passed through the city recently on his way to Europe, where he is to join his family in Berlin, we think.

Mr. Harry Curtaz and Mrs. Curtaz, of San Francisco, are said to be summering at Coronado Beach, San Diego, Cal.

Mr. F. Christianer, of Seattle, Wash., has taken up his residence in San Francisco.

Mr. Gilbert Smith, representing the W. W. Kimball Company in the South, with headquarters in Atlanta, Ga., is expected in Chicago soon on a vacation.

Mr. A. B. Safford, of Safford & Sons, has been very ill, but is out of danger and on the road to recovery.

Mr. John N. Merrill, of Boston, has been visiting the beautiful lake summer resort of Chicago.

Mr. R. S. Howard is in the city.

Mr. George B. Grosvenor goes East directly for his summer vacation.

Mr. R. W. Stewart, of Springfield, Mo., came in town promptly, as was expected, and is searching for pianos in exchange for those good Missouri greenbacks he brought with him.

\$100

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PEASE



Universal
Commen-
dation
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the



Press
Through-
out
the
Country.

Popular Success of the Pease Grand Piano.

American Art Journal, June 1st, 1895.—"The pianist was Mr. Oscar M. Newell, who played Chopin's 'Fantasie Impromptu,' Op. 66, and Chopin's 'Grande Polonaise' Op. 40, which tested the resources of the instrument in both forte and legato passages. It responded freely to his efforts, and enabled the pianist to bring out all the qualities for which he is noted in tone production, power and coloring."

Music Trades, June 1st, 1895.—"In this he showed his conception of Chopin to be the correct one, treating the composition with almost feminine delicacy, and bringing out all the intricacies of this exquisite piece of musical lacework with clearness and technical fidelity. In the heart of the composition, or aria, the theme is most tunefully worked out. While playing this portion of the Opus Mr. Newell evidently relied for the desired effect almost wholly upon the singing quality of the instrument. The result showed that he had not been mistaken in the piano. It did its work equally as well as the performer, and Mr. Newell received a recall, the enthusiasm of which compelled a response."

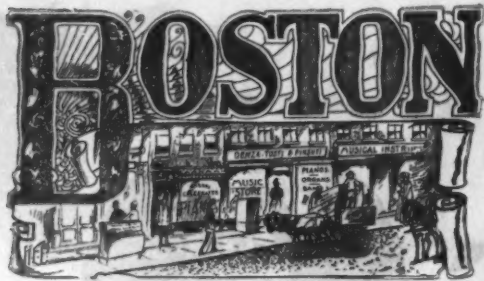
Music Trade Review, June 22, 1895.—"The artistic success which it achieved on that occasion was hardly surprising to those who had the pleasure of examining this instrument, but to the critical audience it was something of a revelation. They were charmed with its tone quality, and the liberal applause bestowed on the performer, Prof. Newell, was a

direct tribute to the instrument. The Pease Parlor Grand is bound to prove a money-maker for the dealer, and add to the reputation of the manufacturers."

Musical Courier, June 26, 1895.—"The tone is strikingly musical, having that distinct quality so noticeable in bells of great weight. All through the bass this bell-like quality is most striking. The lowest tones are clear and clean cut. The middle register sings splendidly, and the quality is as rich as it is down in the bass. The treble, intensely brilliant, has mellowed and is more in harmony with the other registers than it was, thus making the scale remarkable for evenness."

Freund's Musical Weekly, June 5, 1895.—"The favorable opinion that was at first expressed regarding the musical qualities of the new Pease Grand, when it appeared upon the market, has been fully endorsed, and numerous well-known musicians who have visited the warerooms have borne testimony to the excellence of this instrument. The Pease Piano Company is certainly to be congratulated on the success of its new Grand."

And as strongly commended by the *Chicago Indicator*, *Presto*, *Musical Times*, etc.



BOSTON OFFICE OF THE MUSICAL COURIER,
17 BEACON STREET, July 30, 1890.

IN the window at the Mason & Hamlin warerooms they have a small, old-fashioned square piano bearing the legend, "Piano used by Dr. Lowell Mason for 50 years." This piano is only 5½ octaves, and looks like some baby instrument standing by the side of the large Mason & Hamlin grand, which is the other piano in the window. Upon this piano Dr. Mason composed all the hymns and other music for which he is so well known. The piano is in perfect repair, the yellowness of the keys and the size being the two greatest marks of age. These old instruments always excite much interest whenever shown, and there is a constant group of people inspecting this piano.

The Shaw pianos used by the Christian Endeavor societies during their recent convention here were not supplied by any local dealer, the two instruments having been sent direct from Erie.

Mr. Julian W. Vose, superintendent of the Vose & Sons piano factory, will leave New York August 7 on the American Line steamship St. Louis for Southampton. Mr. Vose will be away for two months or thereabouts visiting different points of interest in England and France.

Mr. Willard A. Vose is spending his vacation at Poland Springs, Me., where he will be for the coming month or six weeks.

For the three or four weeks before, including and after the Fourth of July—which is supposed to be the duller part of the year—the Emerson Piano Company's sales were 60 per cent. more than for the corresponding weeks of last year.

Mr. L. S. Sherman, of Sherman, Clay & Co., San Francisco, gave a large order for Emerson pianos during his recent visit.

Mr. Charles C. Harvey, of C. C. Harvey & Co., has been elected a director of the Boylston National Bank.

Mr. Winthrop A. Harvey, who has been away on his yacht for the past three weeks, during which time he has been as far east as Mount Desert, is expected home the first of the coming week. Mr. Harvey is a most enthusiastic yachtsman and goes out every week until extreme cold weather comes.

Mr. I. A. Farley is at his cottage at Horse Neck Beach for the summer.

Mr. E. N. Kimball, Jr., spent several days last week at Northampton, Mass.

Mr. Carl Braun, bookkeeper with the Hallet & Davis Company, is at Scituate for a fortnight's vacation.

The Oliver Ditson Company, which has the retail agency for the Briggs piano in Boston, is doing a fine business with them, one that is very satisfactory to both parties.

Mr. John C. Haynes, of the Oliver Ditson Company, is spending the summer at Seal Harbor, Me.

Mr. G. H. Wilder, with the Hallet & Davis Company, has been engaged by Mr. Askin to play between the acts at the Tremont Theatre during the run of Kismet. Mr. Wilder played during the last two weeks that The Sphinx was given at this theatre. The piano is placed in the foyer

of the theatre and a sort of promenade concert takes place just before the play and between the acts. Mr. Wilder is a brilliant player and his music is greatly enjoyed by the large audiences.

The downtown office of "Black America," which is now being given at the circus grounds on Huntington avenue, is at the New England Piano Company's warerooms. There is a constant stream of people calling there for tickets.

It is a matter of record that two pianos were sold to Christian Endeavor visitors last week, one of them being a Sohmer.

Mr. B. F. Aldrich, of Woonsocket, recently visited the Estey Organ Company's works at Brattleboro, Vt., and was much impressed with what he saw there. One machine that he saw, which turns out 84 reeds a minute, was in marked contrast to the way in which reeds used to be made when it was a good day's work for a man to make six, and the machine made ones are far more perfect than those formerly made by hand.

Mr. E. A. Perry, of Scranton, Pa., who was in town last week has interested several manufacturers in Boston in a new piano action that he has invented. It is called the "Link action," and is unlike any other piano action ever seen or used. It is very simple and works extremely well. A fuller description of it will soon appear in THE MUSICAL COURIER.

Mr. C. A. House, of Wheeling, W. Va., who is a most enthusiastic Emerson agent, recently offered a prize of a \$10 guitar for the best Emerson advertisement, the "ad." to be in the shape of poetry. To this offer he received about a dozen answers. The one that took the prize was written by a young lady of Wheeling and consisted of eight stanzas of poetry, not doggerel, as so many poetical advertisements are. Some of the rejected "poems" were extremely clever, one a parody or imitation of Little Jack Horner and another of St. Ives being especially good.

Miss Florence A. Phelps, for the past six years stenographer and typewriter with the Briggs Piano Company, is to be married the last of July.

Mr. C. H. W. Foster, of Chickering & Sons, is away on his vacation.

Mr. James W. Cheeney reports that trade with him has been good, he having already sold four pianos in July, an unusual thing for the month which he, in common with everyone else, considers the duller of the whole year.

Mr. Cheeney leaves next week with his orchestra for Bar Harbor, where they have been engaged for the season.

IN TOWN.

Mr. L. S. Sherman (Sherman, Clay & Co.), San Francisco. Colonel Gray (Schomacker Piano Company), Philadelphia, Pa.

C. P. Trickey, Manchester, N. H.

G. H. Munroe, Fall River, Mass.

Louis Dressler (Oliver Ditson Company), New York.

B. F. Aldrich, Woonsocket, R. I.

Attention!

ONE of the largest piano and organ houses in the United States wishes to engage several travelers to cover territory in various portions of the country. They want men—young men preferred—who have had some experience and who are willing to work, to show what they can do. Answers from the West are particularly asked. Address "Opportunity," care THE MUSICAL COURIER.

—The H. D. Smith Music Company, of Denver, Col., has opened a branch store at No. 194 West Ninth street, Leadville, Col., under the management of Mr. C. M. Hobson. The same line now at Denver will be carried at the new branch.

—Traverse City, Mich., is to have a first-class music store. W. H. Steffens has formed a partnership with W. P. Kenney, the Front street dealer. The new store will be one in the Germaine Block, on Front street. A complete stock of sheet music will be carried; also a line of pianos and organs and other instruments.

The Trade.

—Mr. Q. A. Chase, of Kohler & Chase, San Francisco, is in the East on a vacation.

—The C. C. O. C. line will hereafter be handled at Ogden, Ia., by the new firm of Merriam & Le Valley.

—Fire was discovered in C. N. Stimpson's piano leg factory a few nights ago. Little damage was done.

—Lothrop & Spooner is the name of a concern in Worcester, Mass., that intends to make a new kind of polish for pianos.

—Burglars entered W. I. Brownell's music store in Akron, Ohio, last Saturday night and stole stringed instruments valued at \$100.

—Mr. A. Wolff, general agent for the Regina musical boxes, has moved to the Lincoln Building, corner Broadway and Fourteenth street.

—A new store at Colfax, Ohio, will shortly be opened by J. C. Framton, one of the proprietors of the Edna Organ Company, of Monroeville, Ohio.

—It is rumored that O. H. Giffin, of Kansas City, is about to retire from business and accept a position as traveling representative of a piano manufacturing concern.

—W. S. Holmes & Son is the new style of the firm at Lansing, Mich., formerly known as W. S. Holmes & Co., Mr. C. H. Howe having retired from the business.

—Mr. Fred. Conzelman, the Port Jervis music dealer, whose Pike street store was destroyed by fire three weeks ago, is about to open business again in Ball street.

—Mr. Lew H. Clement, of the Ann Arbor Organ Company, has returned home from his Chicago trip after concluding that he makes better organs than anybody else, anyhow.

—Burglars entered J. R. Holcomb & Co.'s music store in Cleveland, Ohio, a few nights ago and made off with three violins, a quantity of violin strings and three harmonicas, all valued at \$50.

—W. S. Firestone, who has been doing business in Cleveland since 1892, is about to retire and will close out his present stock by September 1, when he will accept a position as a traveling salesman.

—Mr. B. B. Crew, of Phillips & Crew, Atlanta, Ga., was in town last week with his wife, buying pianos, &c., for the fall and taking in the many wonderful sights of the metropolitan summer resorts.

—The purchase of a plot of ground corner of Pearl and Walnut streets, Springfield, Mass., by R. W. Stewart, of that city, which has been previously spoken of in these columns, promises to be an excellent investment for him, since he has already been offered a bonus on his deal. He paid \$2,250.

—A handsome American flag will shortly float over the Richardson Piano Case Company's factory in Leominster, Mass. It has been paid for by the employees there. H. R. Smith, a member of the firm, has shown his appreciation of the workmen's patriotism by commanding them, and the day it is first raised will be made one of general jollification.

—E. H. Stone, assignee of the C. H. Martin Piano Company, of Sioux City, Ia., has filed his report of the condition of the affairs of the company with the clerk of the court. He also reports that he has been selling the personal property under the direction of the court, but thus far has not enough funds on hand to make a distribution among the creditors.

—The Swick Piano Company's factory at 306 East 123d street is closed, business has been suspended and the sheriff is in charge. Louis Haas, the hardware dealer, attached the factory and the property of John J. Swick last week, representing a number of Swick's creditors. The concern has been in existence under its present name since November, 1894, and has had an uneven road to travel.

—John Brown essayed to erect an organ factory on Ninth street, Wilmington, Del., a few weeks ago, and filed a copy of the specifications. Building Inspector Grubb looked the copy over and found that the proposed building would violate a city ordinance, in that it would not be a safe structure. Mr. Brown instituted a big protest, and a few days ago the City Council's public building committee endorsed the inspector's action.

—The Maine Music Company, who have been in temporary quarters during the progress of repairs on their store at the corner of Main and Limerock streets, reopened at the old stand this week. They now have a superb store. It has been enlarged by the addition of the store north, formerly occupied by Mr. Macomber. Big plate glass windows on the Main street side make a fine chance to show goods, and the interior has been finished and arranged very handsomely and conveniently. The company have as elegant a store as there is in the city.—Portland (Me.) Opinion.

GENTLEMAN possessing a good business and musical education is open for a position as wareroom manager or salesman. Has had five years' experience with prominent piano house, and can furnish A No. 1 references as to ability and character. Address "Competent," THE MUSICAL COURIER.

WANTED—Two or three experienced road men to represent a well-known piano and a well-known organ throughout the East. Must have had some experience. An exceptional opening for the right man. Address W. L. V., care of THE MUSICAL COURIER.

NOTICE—Any traveling man of experience in the Middle West and the Northwest who is anxious to establish connections with an Eastern piano manufacturing concern of repute and capital can communicate in confidence with the undersigned. This phrase is used because we want a really good man, not of the kind that usually answers ads. in trade papers, a man who wishes to improve himself, to sell us his experience at a fair return. While we are fairly familiar with the best known traveling men in the music trades, we do not know which one of them may wish to make a change, and we insert this advertisement with the hope that it may catch the eye of some enterprising man who will suit our purposes. Address E. P. B., care of THE MUSICAL COURIER.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

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Flutes, Fifes,
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Gut Strings
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Public Notice.

HEADQUARTERS U. S. MILITARY ACADEMY,
OFFICE OF THE QUARTERMASTER,
WEST POINT, N. Y., July 15, 1895.

SEALED proposals, in triplicate, subject to the usual conditions, will be received at this office until 12 o'clock, noon, August 15, 1895, at which time and place they will be opened in presence of such bidders as may attend the opening, for furnishing and placing in position an organ in the chapel, U. S. Military Academy, West Point, N. Y.

Specifications can be obtained at the office of the undersigned, West Point, N. Y.

Bidders will state the time they will require for the completion of the work, which will be considered in making the award. The work to begin at once after notification of acceptance of proposal, or signing contract.

Each bidder will be required to furnish guarantee in the sum of \$500, in the form shown on the blank proposals, that he will, if his bid is accepted within 30 days after the opening of the proposals, enter into contract, with good and sufficient sureties for the faithful performance thereof.

Preference will be given to articles of domestic production and manufacture, conditions of quality and price (including in the price of foreign productions or manufactures the duty thereon) being equal; and further, that no contracts shall be awarded for furnishing articles of foreign production or manufacture when the article, of suitable quality, of domestic production or manufacture can be obtained.

Blank forms of proposals, which can be obtained at the office of the undersigned, should be used.

Proposals will be considered only from competent specialists or recognized dealers in the above line of work.

The Government reserves the right to reject any or all proposals.

Envelopes containing proposals should be addressed to the undersigned and marked "Chapel Organ."

J. B. BELLINGER,

Assistant Quartermaster, U. S. A.,

Quartermaster.

SPECIFICATIONS FOR ORGAN IN CADET CHAPEL, WEST POINT, N. Y.

(Two Manuals and Pedals.)

Notes.
Compass of manuals, CC to A..... 58
Compass of pedals, CCC to F..... 30

GREAT.

	Feet.	Notes.
1. Open diapason.....	8	58
2. Clarinet.....	8	58
3. Melodia.....	8	58
4. French horn.....	8	58
5. Dulciana.....	8	58
6. Trumpet.....	8	58
7. Flute harmonique.....	4	58

SWELL.

	Feet.	Notes.
8. Bourdon.....	16	58
9. Stopped diapason.....	8	58
10. Violon diapason.....	8	58
11. Salicional.....	8	58
12. Acoline.....	8	58
13. Voix Celeste.....	8	58
14. Oboe.....	8	58
15. Flute d'Amour.....	4	58
16. Flautino.....	2	58

PEDAL.

	Feet.	Notes.
17. Double open diapason.....	16	30
18. Bourdon.....	16	30
19. Violoncello.....	8	30

MECHANICAL REGISTERS.

- 20. Swell to great.
- 21. Great to pedals.
- 22. Swell to pedal.
- 23. Swell to great at octaves.
- 24. Vox humana (tremulant).
- 25. Wind indicator.

COMBINATION PEDALS.

- 26. Forte—Great.
- 27. Piano—Great.
- 28. Forte—Swell.
- 29. Piano—Swell.
- 30. Great to pedal—Reversible.
- 31. Balance swell pedal.

N. B.—Great, melodia and dulciana on, piano—Swell, stopped diapason, acoline and flute. Motor—Electric, water or gas motor (of sufficient power), with automatic regulator and attachments.

Change of Name.

THE concern at Salem, Ohio, formerly known as the Carl Barchhoff Church Organ Company has changed its firm style to the Salem Church Organ Company; that is if the change is formally sanctioned by the Secretary of State of the State of Ohio. It will be recalled that Mr. Carl Barchhoff retired from that company a number of months ago and located at Mendelssohn, Pa., where he now has one of the most complete and most successful church organ building plants in this country.

Twenty-six Postal Cards for Rogers.

HERE is a pretty good story in which the firm of Lyon & Healy, of Chicago, figures. It is credited to Mr. Walter P. Phillips, of the United Press:

The Messrs. Lyon & Healy, of Chicago, who are large dealers in music and musical instruments, received a letter not long ago from a young man named James Rogers, who dated his letter Smithville, without giving the name of the State. He said that the Smithville Cornet Band, which had been in a state of suspended animation for a year or two, had recently been reorganized, and in looking over the musical instruments he found that he was short a B flat cornet and a pair of kettledrum sticks. His letter went on to say that he wished these missing articles to be replaced, the same to be sent C. O. D.

The postmaster's stamp had been in use for a long while, and it was absolutely impossible to make out from the postmark on the letter in which State Smithville was situated. One of the ingenious clerks employed by the Messrs. Lyon & Healy examined the post office directory, and he found that there were twenty-six Smithvilles in the United States. He was a good deal puzzled what to do, but finally took a package of postal cards and addressed twenty-six of them—one each to James Rogers, Smithville, in the twenty-six different States possessing a Smithville. The clerk wrote on these postal cards that the order had been received for the cornet, &c., but that the name of the State had not been given in the letter, and he could not fill the order until he had received more definite instructions.

In the course of a few days he received another letter from Mr. James Rogers, which was dated Smithville, Neb. Mr. Rogers went on to say that it occurred to him that the firm of Lyon & Healy were inclined to be funny; that it was a very singular fact that, while they claimed they did not know where to send the B flat cornet and kettledrum sticks C. O. D. and P. D. Q., they had no trouble in sending him a postal card, which reached him all right, and to please hurry up the musical instruments which he had ordered, without further nonsense.

The instruments were accordingly shipped by express C. O. D., to Smithville, Neb., and the clerk who had hit upon this ingenious device of locating Mr. Rogers in his particular Smithville then sat down and wrote a long letter to his

correspondent, explaining the *modus operandi* by which he had ascertained his correct address, and saying in conclusion that he had addressed twenty-six postal cards to him, &c.

After a little delay he received the following laconic acknowledgment: "It may be true, as you say, that you sent me twenty-six postal cards, but I never received but one of them. It appears to me that you are still trying to be funny."—*Exchange*.

Electricity and Organ Development.

WITHIN the last century the organ, "the king of instruments," has been greatly improved both in power and beauty of tone, but in the estimation of many musicians it has always lacked flexibility in the effect of the touch of the keys and the combination of the stops. This has at length been supplied in the electric organ. A new form of this instrument, recently exhibited in London, has some extraordinary and human-like qualities. To begin with, the blowing, which was formerly done by more or less uncertain manual labor, is now accomplished by electric motors, actuated by a small contact disk, which instantly responds to the touch of a button by the organist.

The keyboard is fixed on a portable "console," electrically connected to the organ. By this arrangement the player can hear the music from any point of the building, and is able to modify or color his effects accordingly. He can put the console at the far end of the nave, or even outside the church, while the organ itself is in the chancel, and continue his performance. Three or more organs distributed in different parts of the church may be played from the same keyboard, and, if necessary, at the same moment. For instance, a beautiful effect is gained by playing a passage on the large organ, then, more softly on the gallery organ at the other end of the church, and finally in a whisper on the "echo" organ, which may be far up in the tower.

One of the most extraordinary additions which electricity has rendered possible to the resources of the instrument is the "double touch," which gives remarkable delicacy and rapidity of action, and enables the organist to actually obtain expression, as on the piano. Small ivory levers, lying just over the keyboard, need but the lightest pressure of the finger to bring into play any massing of sound required, and the organist can obtain any combination of stops and couplers, together with a suitable pedal accompaniment, without raising his hands from the keys. In the centre of the "stop keys" is a small ebony key, by means of which the performer can prepare his combinations beforehand or while playing, and in this way he secures remarkably effective and musically perfect results. All this is done by the passage of electric impulses along a cable connecting the keyboard and the pipes, which is 1½ inches in diameter and contains 1,800 wires. As the key is pressed an electromagnet attracts a disk, moving it about one-hundredth of an inch. This minute movement influences a small pneumatic valve and causes the pipe to speak. The amount of current necessary is trifling, two or three dry cells being sufficient for a large organ.—*New York Times*.

On Tour.

MR. R. S. HOWARD, of J. & C. Fischer, who has been traveling in the West, was in Grand Rapids, Mich., last Monday, July 22. To-morrow (July 25) he will be in Buffalo, and will then return to New York.

CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

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(THIS IS A PARTIAL LIST ONLY AND WILL BE COMPLETED DURING THE COMING MONTHS.)

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BALDWIN PIANO—Manufactured by the Baldwin Piano Company, Cincinnati, Ohio

THE BLASIUS PIANO CO.
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BAUER PIANOS.

JULIUS BAUER & CO.,
Warerooms: 226 & 228 Wabash Ave.,
Factory: 500, 502, 504 & 506 Clybourn Ave.,
CHICAGO.

BOARDMAN & GRAY—Manufactured by Boardman & Gray Piano Company, Albany, N. Y. (See advertisement.)

BRADBURY—Manufactured by Freeborn G. Smith, Brooklyn, N. Y. (See advertisement.)

BRAMBACH—Manufactured by Brambach Piano Company, Dolgeville, N. Y. (See occasional advertisement.)

BRIGGS—Manufactured by Briggs Piano Company, Boston. (See advertisement.)

A. B. CHASE—Manufactured by A. B. Chase Company, Norwalk, Ohio.

CHASE BROTHERS—Manufactured by Chase Brothers Piano Company, Muskegon, Mich. (See advertisement.)

CHICKERING—Manufactured by Chickering & Sons, Boston. (See advertisement.)

CONOVER—Manufactured by Conover Piano Company, Chicago. (See advertisement.)

"CROWN"—Manufactured by Geo. P. Bent, Chicago, Ill. (See advertisement.)

DECKER BROTHERS—Manufactured by Decker Brothers, New York.

ELLINGTON PIANO—Manufactured by the Ellington Piano Company, Cincinnati, Ohio.

EMERSON—Manufactured by Emerson Piano Company, Boston. (See advertisement.)

ESTEY—Manufactured by Estey Piano Company, New York.

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Erud
PIANOS & HARPS.
Factories: Saginaw, Mich.
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ROCHESTER, N. Y.

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GILDEMEESTER & KROEGER—Manufactured by Gildemeester & Kroeger, New York. (See advertisement.)

HALLET & DAVIS—Manufactured by Hallet & Davis Piano Company, Boston, Mass. (See advertisement.)

HARDMAN PIANO—Manufactured by Hardman, Peck & Co., New York. (See advertisement.)

HAZELTON BROTHERS—Manufactured by Hazelton Brothers, New York. (See advertisement.)

HENNING—Manufactured by Henning Piano Company, New York.

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MEHLIN—Manufactured by Paul G. Mehlin & Sons, New York. (See advertisement.)

MERRILL—Manufactured by Merrill Piano Company, Boston. (See advertisement.)

NEEDHAM—Manufactured by Needham Piano and Organ Company, New York. (See advertisement.)

NEWBY & EVANS—Manufactured by Newby & Evans, New York. (See occasional advertisement.)

NEW ENGLAND—Manufactured by New England Piano Company, Boston. (See advertisement.)

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KNABE—Manufactured by Wm. Knabe & Co., Baltimore, Md.

KURTZMANN—Manufactured by C. Kurtzmann & Co., Buffalo, N. Y. (See advertisement.)

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We invite correspondence from Dealers in localities where we are not represented.

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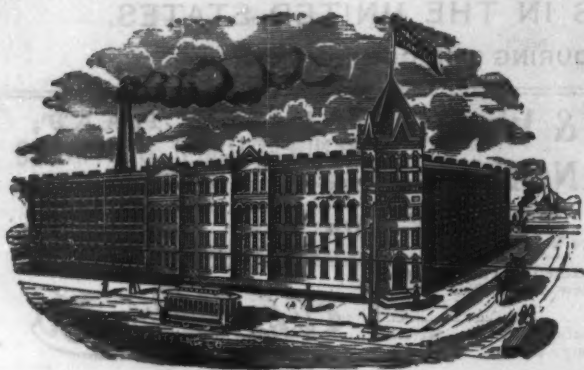
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Hard to wear out,
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Mr. FERRER,
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Mr. LUIS T. ROMERO,Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,
Mr. N. J. LEPKOWSKI,
Mr. LUIS T. ROMERO,and many others, but we deem it unnecessary to do so, as the public is well aware of the superior
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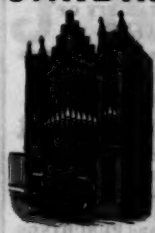
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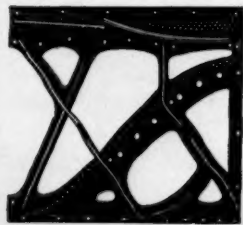
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